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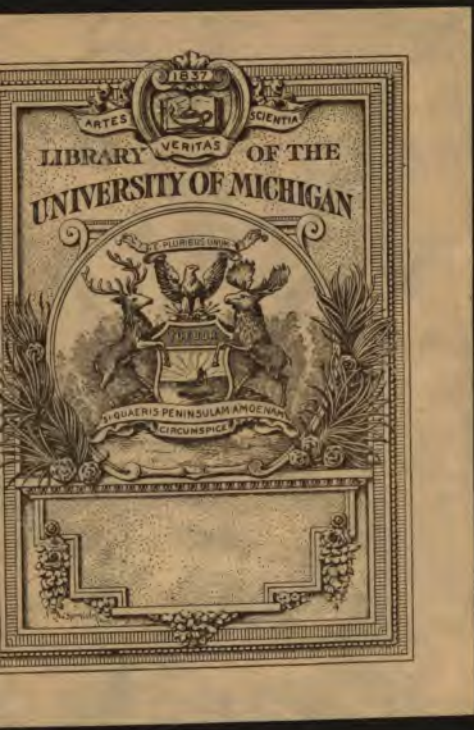
THE SENTENCE STRUCTURE OF VIRGIL

BY

ALBERT R. CRITTENDEN

ANN ARBOR, MICHIGAN

1911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THE SENTENCE STRUCTURE OF VIRGIL

A THESIS

SUBMITTED TO THE FACULTY OF

THE DEPARTMENT OF LITERATURE, SCIENCE AND THE ARTS

OF

THE UNIVERSITY OF MICHIGAN

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

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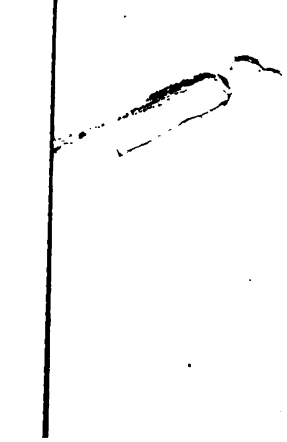

PREFACE

The work which follows is based upon the proposition that since language is the result of psychological forces, any comprehensive or searching study of its phenomena must rest upon psychological principles and employ psychological methods. Functional or dynamic methods of classification have accordingly been preferred. To the possible objection that such a classification is apt to be fluctuating and variable, the reply must be made that the phenomena of language are fluctuating and variable, and a true method of investigation must conform in its nature to the nature of the subject-matter to be investigated. The starting-point of the work is found in the views of the nature of discourse set forth by the newer school of German linguists, more particularly those of Professor Wilhelm Wundt, regarding the nature of the sentence, enunciated in his Voelkerpsychologie. As the literature of the subject is not yet accessible in English, it has seemed best to the present writer to state the fundamental principles upon which the paper is based in a somewhat detailed introduction. For most of the facts and theories stated in the Introduction, no originality is claimed.

In his own work, the writer seeks first to determine whether the peculiar character of an author's temperament manifests itself in the manner in which his thought unfolds, and whether in the case of a writer of strongly marked personal characteristics, like Virgil, these distinctive traits appear even amid the exigencies of conventional methods of expression. In the case of writers of weak literary personality, such as some of the later epic poets, and of writers whose end and

aim is mechanical imitation of the forms of expression of some great master, such personal traits may be difficult, or even impossible, to trace.

In the illustrative passages cited from various authors and especially in those cited from Virgil, the aim has been to select such as conform to the author's habitual style, rather than those which illustrate particular points. In the last section of the paper, the endeavor has been made to apply the facts discovered with respect to Virgil's style as a test of authorship in the case of the most important of the minor works which have been at various times ascribed to Virgil.

The writer has been directly indebted to but few works in the development of this investigation. Acknowledgment has been made to these in footnotes in connection with the portions of the work concerned.

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SENTENCE STRUCTURE IN VIRGIL

I. INTRODUCTION.

1. DEFINITION OF THE SENTENCE.

Recent years have brought a marked change in the attitude of the student of syntax toward the facts of language, and a corresponding change in the descriptions and definitions by which these facts have been set forth. A good illustration of this changed attitude is found in the definition of the sentence. Many of the older grammarians were accustomed to define the sentence as a combination of words expressing a thought. The words were thought of as units, and the emphasis was put upon the supposed synthetic nature of the process; i. e., one was conceived to put words together to build up the fabric of a sentence, somewhat as a man might put bricks and stones together in building a house. This conception of the sentence is due in part to certain very natural but superficial analogies, and in part to the fact that the earlier stages of any science are very properly occupied for the most part with the statement and classification of the external facts of that science, before any deeper investigation of the forces which have brought about those facts is possible. The earlier method of treatment might be called the analytic or static method; the later, the functional or dynamic method. With the increasing prominence of the biological sciences, and the dominance of the law of evolution, and more especially with the great attention now given to psychology and psychological methods of investigation, our definition of the sentence has had to be revised. We now think of the sentence as the linguistic expression of a process of thought whereby a certain thought-whole, or "unit of thought," more or less clearly present in consciousness, is developed or "organized" until its component parts with their different functions, and the relations existing between these parts, are present to consciousness. The parts of the thought-whole and some of the relations existing between them are represented by words. The original thought-whole is represented by the sentence. Perhaps the best formulation of this view of the later syntax is

contained in Wundt's definition of the sentence.* Such a conception of the sentence affords the basis of a new method of approach to many linguistic problems, and cannot fail, if rightly applied, to throw much light upon phenomena of language which hitherto have been but very partially understood.

2. NATURE OF THE THOUGHT PROCESSES WHICH RESULT IN LANGUAGE.

Language must be regarded as an external and more or less inadequate symbolism or means of expression of certain inner processes of consciousness. It may be expected then to correspond, in the broad lines of its development, to these inner thought processes, but, like any other form of symbolism, it will be inexact in some respects. The general nature of thought processes has been well described by Professor James in his Principles of Psychology, in the suggestive chapter on the "Stream of Thought." The most salient characteristics of the thought process, as there described, are its continuity and its constant change. Perhaps a concrete illustration may make the matter clearer. Suppose a camera obscura standing upon the bank of a stream, focused upon the surface of the water, down which many objects of various sorts are floating. There will be two chief factors at work in the representations pictured upon the screen: first, a certain number of objects upon the surface of the stream will fall within the field of the lens at any given moment, and so will be represented upon the screen in certain spatial relations to each other. Of these objects, some may fall nearer the center of the field of the lens, and so may find sharper definition upon the screen, while others, which fall near the outer boundary of the field of the lens, will be less clearly represented, but all are within the field of the lens at the same time, and the whole group is represented upon the screen at once as a result of a combination of simultaneous processes. On the other hand, the contents of the field of the lens are constantly changing with the progress of the current. Some objects, which have been occupying the center of the field, now pass toward the circumference and are less and less clearly represented, until they pass wholly without the field and are

*Wundt: Voelkerpsychologie Vol. I, Die Sprache, Part II; p. 239 following, especially p. 245, (second edition). "Hiernach koennen wir den Satz nach seinen objektiven wie subjecktiven merkmalen definieren als den sprachlichen Ausdruck fuer die willkuerliche Gliederung einer Gesamtvorstellung in ihre in logische Beziehungen zueinander getsetzten Bestandteile."

succeeded by others which are now just entering the field. These are more and more clearly represented until they pass the center of the field. Others never reach the center of the field, but pass through it near its outer boundary, and consequently receive only a dim representation on the screen. We have thus a series of successive pictures,—or rather a continually changing picture,—which is the result of both simultaneous and successive factors.

Now language results from a somewhat similar process or combination of processes. There is a sort of field of consciousness; those objects which lie near its circumference—in the "fringe of consciousness," as Professor James puts it—are dimly present to the mind's eye, while those which are in the focus of attention are most sharply apprehended. The sentence, as the unit of discourse, is the representation of what lies within the field of thought at a given moment. The focus of consciousness may be occupied successively by one and another element of the group, but the whole group is present in consciousness at the same time, and its elements are apprehended in their relations to one another and to the whole. The degree of complexity to which the sentence may attain is determined by the number of elements which the mind is able to apprehend in their relations at one and the same time. Few persons can read Kant without the most strenuous exercise of the voluntary attention, for the simple reason that Kant's excessively long and complex sentences involve more elements and more relations than the average mind can grasp at once. This capacity of the individual mind, of course, varies greatly with experience and education. The language of primitive men and the natural language of children consist chiefly of simple sentences, but the average adult in cultured communities is prone to speak—and still more to write—in complex sentences which would mean little or nothing to the child or the savage.

But we have thus far considered only the simultaneous factors in the mental process. To account for the single sentence, however, is not to account for the whole of discourse, and not all the phenomena even of some single sentences can be accounted for by simultaneous factors alone. The contents of the field of consciousness, like those of the field of the camera, are constantly changing. It is this quality of flux which finds expression in the term "stream of thought," or the more common

one, "a train of thought." Both terms imply continuity. It is therefore impossible to draw any line of demarcation between those elements of conscious experience which find expression in one sentence and those which find expression in another. Even in spoken or written discourse, where of necessity the tendency to isolation is more marked than in the original which they represent, it is often difficult and sometimes impossible to determine where one sentence leaves off and the next one begins. Subtle impulses of association are forever leading the mind from one bit of psychic experience to another,—associations which now appeal to the voluntary attention and now exercise their power below the threshold of consciousness. Sometimes these associations are so strongly felt that they find expression in discourse in "connecting words," sometimes they are unexpressed, but whether expressed or not we may be sure that the thought process which lies behind speech is uninterrupted. We may now supplement our illustration of the camera obscura by adding an operator, who focuses the instrument now upon this group of floating objects, now upon that. We have now successive factors of several different kinds entering into the formation of our changing picture. Of these, the will of the operator corresponds to the voluntary attention in the thought process, the surface currents, winds, etc., to the factors which appeal to the involuntary attention, and the various impulses which come from the invisible depths below are analogous to those mysterious but powerful forces in the soul which operate below the threshold of consciousness or are derived from the forgotten past. In a certain very real sense, every sentence is influenced by the content and the form of all the sentences that have preceded it. In the course then of those processes which result in speech, the mind is busied with two sorts of activities: first, it endeavors to develop the thought whole which is present before it at any given instant, to differentiate its parts and set them in their proper relation to one another, and second, it moves forward from one thought-whole to another, under the influence of various forces of association. There is continual interplay of analytic and synthetic activities. Relatively speaking, however, the exercise of the analytic function implies a pause, or at least a slackening, in the forward movement of the thought. To use a bold and possibly not altogether accurate metaphor, in analytic thought we busy ourselves with a vertical cross-section of the stream of conscious

experience, while associative thought corresponds to the onward flow of the current.

3. THE HISTORICAL OR GENETIC DEVELOPMENT OF THE SENTENCE.

Many indications point to the conclusion that the earliest form of language developed by the race was the immediate reflex of those stimuli which appeal directly to the feelings. In all probability, the cry of pain, the shout of triumph, the exclamation of surprise, etc., or as a recent writer* has suggested, variation in respiration corresponding to the comfort or discomfort of the subject, constituted the first language of primitive man. Such an utterance was a sentence in embryo—the expression of a thought-whole, vaguely but strongly felt. The next step was probably the development of this thought, and consequently of its expression, into component parts with different functions or relations, perhaps, for example, into a subject and predicate. This created the demand for a subordinate unit of expression, the word. Sentences, then, were not formed in the beginning by putting words together, but words were developed from the earlier vaguely expressed sentences.

The second stage then in the evolution of speech is that in which language consists of short, simple, co-ordinate sentences, following one another without connectives.** The relations between successive units of thought are often more or less clearly felt, but as yet no verbal means for their expression have been developed. They are suggested, rather than expressed, by contiguity in time of utterance, intonation, inflection, etc. Even in comparatively high stages of civilization, the language of common conversation still conforms to a considerable extent to this type.* Interesting reminiscences of it are found in the rough, crude style of the didactic writings of Cato the Censor, the "Father of Latin Prose." A person speaking under the influence of strong emotion often relapses into this more primitive form of speech. Artistic representations of this phenomenon are frequent in the passionate outbursts of the heroine of Seneca's Medea and in many other dramatic

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* Prof. F. N. Scott, in an article entitled "The Genesis of Speech." Pub. Mod. Lang. Assoc. of America. Vol. XXIII, p. 4

** Examples of most of these early stages in the development of sentence structure may be found in Franz Boaz: Chinook Texts, p. 9 ff., and in similar works published by the U. S. Bureau of Ethnology.

* Compare the chapter on Parataxis, in Morris: On Principles and Methods in Syntax.

productions, in Lucan's Pharsalia, VI, 150-165, and 230-235 and in the speeches of Dido in the fourth book of the Aeneid In such cases, the speaker or writer surrenders his conventiona forms of utterance and allows himself to be dominated by his material. His reactions are instinctive, rather than rational. The same thing often occurs in rapid, animated narrative, or in detailed description, where the psychological order is followed and the short, sharp sentences follow each other like the swift strokes of an artist's brush, as he strives to place upon canvas the fleeting image which has taken possession of his soul. Instances have been cited* from Tacitus' Agricola, xxxviii, 1-13, and Histories ii, 15. Others are found in the Germania, vi, xxii-xv, in the Aeneid II, 310-315; IV, 665-668; and in the description of the shield of Aeneas, in the last one hundred lines of Book VIII. In the case of a few writers, the tendency to this isolating type of sentence structure becomes so strong as to be a distinctive characteristic, as with Seneca, e. g., De Ben. VI, iii; Ep. III, iii (24), 17-21; Ep. IV, xii, (41), 1-4, and with Emerson, e. g., in the earlier paragraphs of the Essay on Friendship.

The third stage in the evolution of sentence structure is that in which the successive sentences are loosely joined by a few stock connecting words, of which some rather vaguely indicate the general relation existing between the sentences, and some merely mark the beginning of a new sentence, and perhaps emphasize what is to follow. The Homeric poems are a good illustration of this type. The connectives are very frequently used, but are few in number and limited in range of meaning. The most frequent are *καί* and *τε*, which are merely linking or cumulative and *ἄρα* and *γε* which are of an asseverative or interjectional nature. It should be remarked that throughout these earlier periods in its development, language is concrete in its nature; it deals with the objective world and the feelings and emotions of man, as expressed in his actions. With the growth of civilization, and the widening of human experience, the thoughts of men come to be occupied more than formerly with relations between things,—the age of abstract thought has begun. Corresponding to this expansion of thought is the development of the relating or connecting words in language. They increase in number and become more definite and precise in meaning, and a more varied and elaborate sentence structure

* By Professor Meader in the article referred to on page 17.

results. A comparison of the Argonautica of Apollonius Rhodius with the Odyssey of Homer will quickly make this evident.

But in the meantime a differentiation in function gradually sprang up in the use of connectives. Certain types of sentences came to be felt as subordinate to those to which they were attached, and in the same way certain connectives came to be regarded as subordinating connectives. But the dividing line between co-ordinate and subordinate sentences is nowhere hard and fast, nor is it possible to say, in any given case, just when the connective ceased to be a co-ordinating connective and became a subordinating one. In fact, it is becoming increasingly clear that nowhere in the treatment of the phenomena of language can sharp lines of demarcation or classification be drawn. Speaking in general terms, however, the so-called complex sentence, in which one or more subordinate sentences are dependent upon a single independent sentence, is both the product and the chosen instrument of abstract thought. Roughly speaking, it is the characteristic type of sentence structure in the Age of Prose. It should be borne in mind in this connection that we are now speaking of the historic or genetic development of the complex sentence. The manner of its origin in the individual mind is an entirely different matter, and has already been described.

4. GENERAL TYPES OF SENTENCE STRUCTURE.

Two principal types of sentence structure are of frequent occurrence in the more highly developed languages of the Indo-European group.*

a. The apperceptive type—that characterized by complex analysis, in which one or more subordinate sentences depend upon one principal sentence. Several degrees of subordination may occur, i. e., a sentence which depends upon the principal sentence may in turn have a sentence of the second degree de-

* The chief characteristics of these two types have been described by Wundt: Voelkerpsychologie, 1, 2, p. 230 ff. Several sub-varieties have been described by Dr. E. A. Boucke, in an article entitled "Associative and Apperceptive Types of Sentence Structure," in the Journal of Germanic Philology, Vol. IV. No. 4, (1902), and several additional ones by Dr. C. L. Meader, in an article entitled "Types of Sentence Structure in Latin Prose Writers," in the Transactions of the American Philological Association. Vol. XXXVI, 1905.

pending upon it, while a sentence of the third degree may depend upon that of the second degree, etc. A complex sentence in which the subordinate sentences precede the principal sentence is said to have the ascending structure, while one in which the subordinate sentences follow the principal sentence is said to manifest descending structure. As a rule, but one degree of subordination occurs in ascending structure, although a second degree occurs occasionally, and very rarely a third degree. In the descending structure, on the other hand, the third and even the fourth degree are not uncommon. The absence of a high degree of analysis in the ascending structure is probably due to the fact that the strain of suspense incurred by such an arrangement would be intolerable. A complex sentence in which the subordinate member is included within the parts of the principal member, or in which the principal member is included within the parts of the subordinate member, or in which the parts of the two members are interwoven, may be said to possess intermediate structure.

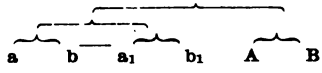
Three illustrative sentences of the apperceptive type are given below, the first having ascending structure, the second descending, and the third intermediate. The movement of thought in each of these sentences is represented by the accompanying formula, in which "a" represents the subject, "b" the predicate, and the curved line joining them what Wundt calls the binary or closed nature of the connection between them.* Capital letters are used to indicate the principal member in a complex sentence with ascending structure, while the lower-case letters represent the subordinate members of such a sentence. In the descending structure, subordination is indicated by writing the subordinate member below the principal member. The diagram used for the third sentence is self-explanatory, but it should perhaps be noted that in the subsequent use of this formula in this work, no discrimination is made between the three cases of intermediate structure mentioned above. Where no relation is expressed between two co-ordinate members which have the same function, the fact is indicated by a perpendicular line. Where two elements belonging to the same category are joined by a purely asso-

* The essential features of this system of graphic representation are used by Wundt: Voelkerpsychologie, I. 2, p. 316 ff.; the system is further elaborated in the articles by Dr. Boucké and Dr. Meader already referred to, and by the present writer.

diative connection, the second is distinguished by a subscript figure.

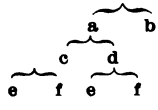
si nulla accendit tantarum gloria rerum
nec super ipse sua molitur laude laborem,
Ascanione pater Romanas invidet arces?

Aen. IV., 232-234.



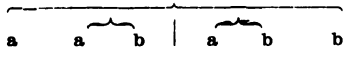
illud ab hoc igitur quaerendum est, quid sit amari
tanto opere, ad somnum si res redit atque quietem,
cur quisquam aeterno possit tabescere luctu.

Lucretius: De Rerum Natura, III., 909-911.



tu, cuius et annis
et generi fata indulgent, quem numina poscunt,
ingredere, O Teucrum atque Italum fortissime ductor.

Aen. VIII., 511-513.



The formulae represent only the major elements of the sentence, i. e., subject and predicate, independent and subordinate clauses. The neglect of the minor elements, e. g., participial, adjective and adverbial constructions, substantives in apposition, etc., assists the eye in following the main framework of the sentence, which corresponds in general to the movement of thought.

In all the three sentences cited, the movement of thought results from simultaneous factors only; each of the elaborated sentences consists only of the analysis, or better perhaps, of the development, of a single unit of thought. There is no forward movement from one unit of thought to another. The development or analysis is the work of the voluntary attention. This is why such sentences are called apperceptive sentences. Sentences of this type are a natural means of expression of abstract thought. They are therefore more common in prose than in poetry, and within the domain of prose are found more frequently in works which deal with subjects calling for much logical analysis. Scientific exposition is particularly prone to be couched in language which conforms more or less closely

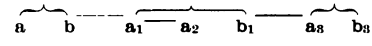
to this general type of sentence structure. Such literature deals largely with relational elements. A style characterized by a high degree of complexity is apt to be difficult for most readers to follow, as it makes heavy demands upon the voluntary attention, in order to grasp and hold in mind the relations of the various elements of the sentence.

b. The second of the two principal types of sentence structure is the associative type, which is characterized by successive linking or juxtaposition of simple, co-ordinate sentences. This linking takes place under the influence of forces of association, which sometimes operate consciously and sometimes unconsciously. The utterance of some element in one sentence calls into mind a new unit of thought which has been in some way and at some time associated with it and thus makes the transition from one sentence to another co-ordinate with it. The movement of thought, aside from the analysis of each unit of thought, is forward from one unit of thought to another, i. e., it results not only from simultaneous factors, but from successive factors as well.

The three following sentences illustrate this form of sentence structure. In the accompanying formulae, the associative linking is represented by a horizontal line connecting the successive units of thought.

panditur extemplo foribus domus atra revolsis,
abstractaeque boves abiurataeque rapinae
caelo ostenduntur, pedibusque informe cadaver
protrahitur.

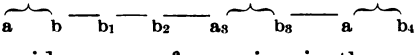
Aen, VIII, 262-265.



Cases in which several sentences have a common member may be represented as follows:

Ille ruenti
aggere consistit, primumque cadavera plenis
turribus evolvit, subeuntesque obruit hostes
corporibus; totaeque viro dant tela ruinae,
roboraque, et moles; hosti seque ipse minatur.

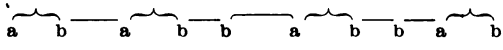
Lucan: Pharsalia, VI, 169-173.



There is a wide range of meaning in the connectives used to join successive units of thought in this form of sentence structure. Words like *et* and *que* have simply a linking or cumulative force; they express simple addition. But in addi-

tion to this use, the connective may express many other relations, such as time, cause, consequence, adversative relations, etc. Connectives with such a double function may be represented by the horizontal square bracket, as in the illustrations below. Sometimes the relation expressed by the connective is a loose, general one; sometimes it is relatively clear and precise. Sentences of this type in which the relation is exact form the stage of transition for the historical development of the complex sentence.

illi agmine certo
Laocoonta petunt: et primum parva duorum
corpora natorum serpens amplexus uterque
implicat et miseros morsu depascitur artus;
post ipsum auxilio subeuntem ac tela ferentem
corripiunt spirisque ligant ingentibus, et iam
bis medium amplexi, bis collo squamea circum
terga dati superant capite et cervicibus altis.
Aen. II. 212-219.

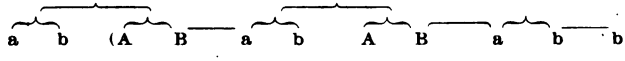


Generally speaking, the associative type of sentence structure is characteristic of literature in which the feelings and emotions find fuller expression. It is the medium for subjective expression. The will plays a smaller part in the direction of the thought, which is guided chiefly by various forces of association. Some of these may even exercise their influence without the knowledge of the speaker. From the point of view of the reader, such literature is apt to be easier to follow, as it proceeds in the natural order of passive attention. This is a more primitive order of thought and expression, and is apt to be found in the language of children and of primitive men.

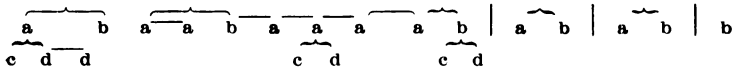
Closely connected with the associative type is the form of discourse described on pages 15 and 16, in which a number of short simple sentences are felt as parts of one related whole, but in which the relations between these sentences are not verbally expressed. From the rhetorical point of view, this form of expression not only adds vivacity and a pleasing variety, but allows the attention to be concentrated upon the content of the sentences rather than upon the relations between them, or perhaps adds interest by leaving something to the imagination of the reader or hearer.

Relatively few sentences in connected discourse conform strictly and solely to any one of the types just enunciated. A much greater number involve both apperceptive and associative elements, as in the following typical examples:

Ac dum prima novis adolescit frondibus aetas,
parcendum teneris, et dum se laetus ad auras
palmes agit laxis per purum immissus habenis,
ipsa acie nondum falcis temptanda, sed uncis
carpendae manibus frondes interque legendae.
Georgics II, 362-366.

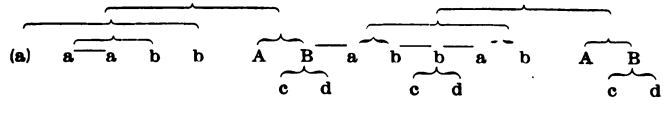


munus est Orpheus meum,
qui saxa cantu mulcet et silvas trahit,
geminique munus Castor et Pollux meum est
satique Borea quique trans Pontum quoque
summota Lynceus lumine immisso videt,
omnesque Minyae: nam ducem taceo ducum,
pro quo nihil debetur: hunc nulli imputo;
vobis revexi ceteros, unum mihi.
Seneca: Medea, 228-235.



The following sentence contains both apperceptive elements and associative additions, and ascending, descending, and intermediate structure.

et si iam nostro sentit de corpore postquam
distractast animi natura animaeque potestas,
nil tamen est ad nos qui comptu coniugioque
corporis atque animae consistimus uniter apti.
nec, si materiem nostram collegerit aetas
post obitum rursumque redegerit ut sita nunc est
atque iterum nobis fuerint data lumina vitae,
pertineat quicquam tamen ad nos id quoque factum,
interrupta semel cum sit repetentia nostri.
Lucretius: De Rerum Natura, III., 843-851.



II. VARIATIONS IN SENTENCE STRUCTURE.

The distinction between apperceptive and associative types is the most fundamental and significant distinction to be made in the study of sentence structure. Some writers show a habitual preference for a complex structure, while others manifest an equal predilection for small units and associative linking. But there are numerous other characteristics which serve to distinguish the sentence structure of one writer or of one work from those of other writers or of other works. Several of these will be brought out in our more detailed investigation of Virgil's style. Are such peculiarities of sentence formation due to the personality of the writer, to the nature of his subject matter, to the particular literary form selected as the medium of expression, or to still other factors? We have seen that the sentence structure of a particular work may depend to a certain extent upon the degree of development of the language in the period in which its composition chances to fall. This consideration should be kept in mind when comparing works which are widely separated in time, or works in different languages of disparate development. But in comparing works of approximately the same time, in the same dialect, this factor is relatively unimportant.

I. RELATION TO LITERARY FORM.

A comparison of the sentence structure of the Aeneid with that of the De Rerum Natura of Lucretius shows conclusively that the structure may vary widely within the limits of the same literary form. Here are two great poems, scarcely a single generation apart in time, and both couched in the epic form, the dactylic hexameter. Yet one is prevailingly apperceptive in its sentence structure, while in the other the associative type is equally predominant. The following are selected as typical passages from each poem:*

huc accedit uti sine certis imbribus anni
laetificos nequeat fetus submittere tellus
nec porro secreta cibo natura animantum

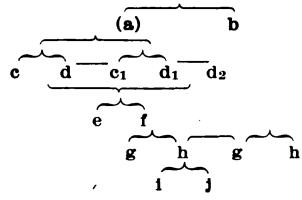
---

* The conclusions stated in this work are based upon minute examination of extended portions of the texts mentioned. The selections here graphically represented are merely illustrative.

propagare genus possit vitamque tueri;
ut potius multis communia corpora rebus
multa putes esse, ut verbis elementa videmus,
quam sine principiis ullam rem existere posse.
denique cur homines tantos natura parare
non potuit, pedibus qui pontum per vada possent
transire et magnos manibus divellere montis
multaque vivendo vitalia vincere saecla,
si non, materies quia rebus reddita certast
gignundis e qua constat quid possit oriri?
nil igitur fieri de nilo posse fatendumst,
semine quando opus est rebus quo quaeque creatae
aeris in teneras possint proferrier auras.
postremo quoniam incultis praestare videmus
culta loca et manibus melioris reddere fetus,
esse videlicet in terris primordia rerum
terraique solum subigentes cimus ad ortus.
quae nos fecundas vertentes vomere glebas
quod si nulla forent, nostro sine quaeque labore
sponte sua multo fieri meliora videres.

Lucretius: I., 192-214.

192



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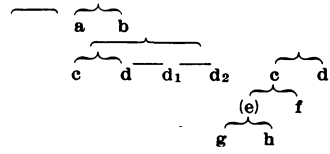

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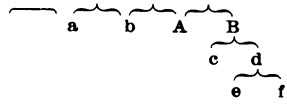

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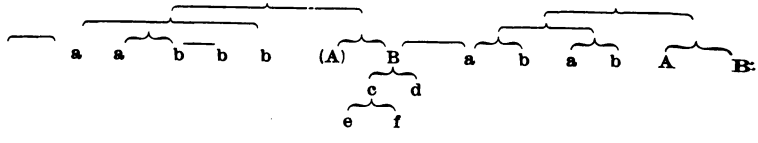
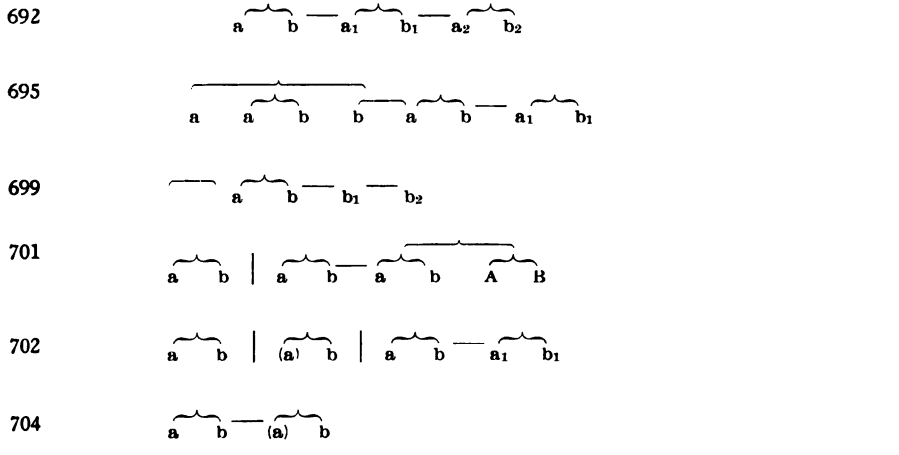


The passage is one which, like most of the work, involves abstract reasoning. The high degree of complexity is noticeable. The descending structure of the first two sentences would also attract attention, but is offset by the ascending structure in the last two sentences.

Vix ea fatus erat senior, subitoque fragore
intonuit laevom, et de caelo lapsa per umbras
stella facem ducens multa cum luce cucurrit.
illam, summa super labantem culmina tecti,
cernimus Idaea claram se condere silva
signantemque vias; tum longo limite sulcus
dat lucem, et late circum loca sulpure fumant.
hic vero victus genitor se tollere ad auras,
adfaturque deos et sanctum sidus adorat:
'iam iam nulla morast; sequor et qua ducitis adsum.
di patrii, servate domum, servate nepotem.
vestrum hoc augurium, vestroque in numine Troiast.
cedo equidem nec, nate, tibi comes ire recuso.'

Aen. II., 692-704.



The simplicity of the sentence structure in this typical passage from the Aeneid is apparent at once. There is very little analysis, and a marked predominance of associative connections. It stands in the strongest contrast to the passage just quoted from Lucretius.

hinc indignatur se mortalem esse creatum
nec videt in vera nullum fore morte alium se
qui possit vivus sibi se lugere peremptum
stansque iacentem se lacerari urive dolere.
nam si in morte malumst malis morsuque ferarum
tractari, non invenio qui non sit acerbum

890 ignibus impositum calidis torrescere flammis
aut in melle situm suffocari atque rigere
frigore, cum summo gelidi cubat aequore saxi,
urgerive superne obtritum pondere terrae.
Iam iam non domus accipiet te laeta, neque uxor
895 optima nec dulces occurrent oscula nati
praeripere et tacita pectus dulcedine tangent.
non poteris factis florentibus esse, tuisque
praesidium. misero misere' aiunt 'omnia ademit
una dies infesta tibi tot praemia vitae.'
900 illud in his rebus non addunt 'nec tibi earum
iam desiderium rerum super insidet una.'
quod bene si videant animo dictisque sequantur,
dissoluant animi magno se angore metuque.
'tu quidem ut es leto sopitus, sic eris aevi
905 quod superest cunctis privatu' doloribus aegris:
at nos horrifico cinefactum te prope busto
insatiabiliter deflevimus, aeternumque
nulla dies nobis maerorem e pectore demet.' *

Lucretius: De Rerum Natura, III, 884-908.

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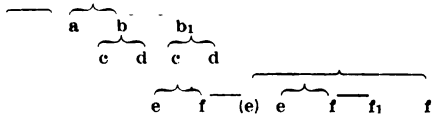

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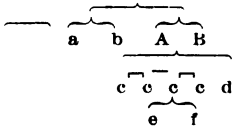

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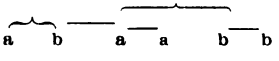

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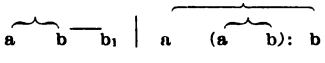

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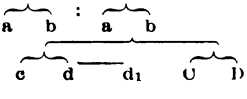

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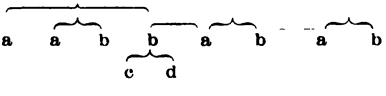


The passage from line 894 to line 908 inclusive is poetic in the highest degree and is full of remarkably deep feeling. The change from the complex structure of the first two sentences to

* The next three lines have already been quoted on page 19

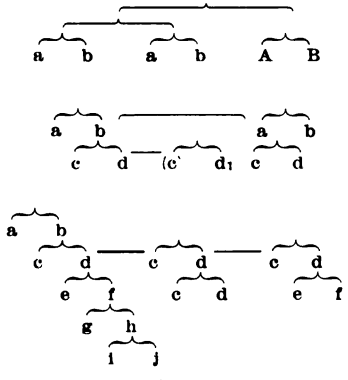
the relatively simple structure of these lines is noteworthy and significant.* But most of the poem of Lucretius is expressed in as complex structure as characterizes ordinary scientific prose. Compare for example this piece of pure exposition from the Auctor ad Herennium:

"Quoniam igitur docilem, benivolum, attentum auditorem habere volumus, quo modo quidque effici possit, aperiemus.

Dociles auditores habere poterimus, si summam causae breviter exponemus et si attentos eos faciemus; nam docilis est quit attente vult audire.

Attentos habebimus, si pollicebimur nos de rebus magnis, novis, inusitatis verba facturos aut de iis, quae ad rem publicam pertineat aut ad eos ipsos, qui audient, aut ad deorum inmortalium religionem; et si rogabimus, ut attente audiant; et si numero exponemus res, quibus de rebus dicturi sumus."

Ad Herennium I, iv, 7.



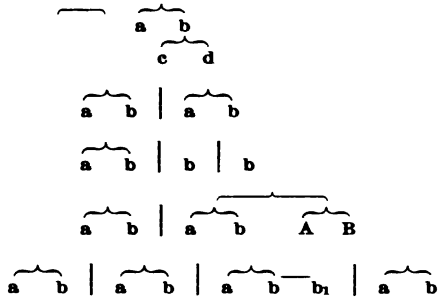
It is therefore apparent that the sentence structure is comparatively independent of the particular literary form in which the production is expressed. The objection might be urged against the application of this method of investigation to poetry that the exigencies of metrical expression are so great as to obliterate a writer's personal preference for one or another form of sentence structure. But it has already been noted in connection with the last two passages cited that the structure of a great poem may approximately correspond to that of the most abstract scientific prose. It seems clear, therefore, that metrical composition does not necessarily require any fundamentally different type of organization from prose. Undoubtedly, the exigencies of meter do influence an author's style in some degree. This is especially apt to be the case with an au-

* See also page 35.

thor who expresses himself more readily in prose, and is not fully master of meter. But a comparison of the prose and poetry of Seneca or of Columella makes it evident that the peculiarities of an author's prose style are often traceable in his poetry also. One of the most marked characteristics of Seneca's prose style is his large use of the isolating structure, as in the following:

"Quare tamen deus tam iniquus in distributione fati fuit, ut bonis viris paupertatem et voinera et acerba funera adscriberet?" Non potest artifex mutare materiam: haec passa est. Quaedam separari a quibusdam non possunt, cohaerent, individua sunt. Languida ingenia et in somnum itura aut in vigiliam somno simillimam inertibus nectuntur elementis: ut efficiatur vir cum cura dicendus, fortiore fato opus est. Non erit illi planum iter: sursum oportet ac deorsum eat, fluctuetur ac navigium in tubido regat: contra fortunam illi tenendus est cursus.

De Prov. V. 9.



The same tendency is observable in the Medea—even in the less impassioned portions, and in the words of Creon as well as Medea.

Creon. Medea, Colchi noxium Aeetae genus,
nondum meis exportat e regnis pedem?
molitur aliquid: nota fraus, nota est manus.
cui parcet illa quemve securum sinet?
abolere propere pessimam ferro luem
equidem parabam: precibus evicit gener.
concessa vita est, liberet fines metu
abeatque tuta. fert gradum contra ferox
minaxque nostros propius affatus petit.
arcete, famuli, tactu et accessu procul,
iubete sileat, regium imperium pati
aliquando discat, vade veloci fuga
monstrumque saevum horribile iamdudum avehe.

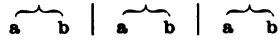
* * * *

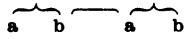
Medea. Difficile quam sit animum ab ira flectere
iam concitatum quamque regale hoc putet
sceptris superbas quisquis admovit manus,
qua coepit ire, regia didici mea.
quamvis enim sim clade miseranda obruta,
expulsa supplex sola deserta, undique
afflicta, quondam nobili fulsi patre

avoque clarum Sole deduxi genus.
quodcumque placidis flexibus Phasis rigat
Pontusque quidquid Scythicus a tergo videt,
palustribus qua maria dulcescunt aquis,
armata peltis quidquid exterret cohors
inclusa, ripis vidua Thermodontiis,
hoc omne noster genitor imperio regit.
generosa, felix, decore regali potens
fuisi: petebant tunc meos thalamos proci,
qui nunc petuntur. rapida fortuna ac levis
praecepsque regno eripuit exilio dedit.
confide regnis, cum levis magnas opes
huc ferat et illuc casus—hoc reges habent
magnificum et ingens, nulla quod rapiat dies:
prodesse miseris, supplices fido lare
protegere, solum hoc Colchico regno extuli,
decus illud ingens Graeciae et florem inclitum,
praesidia Achivae gentis et prolem deum
servasse memet.

Medea: 179-191 and 203-228.

179

181 

182 

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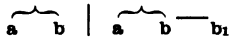
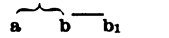
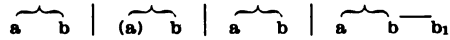
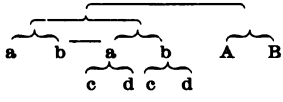
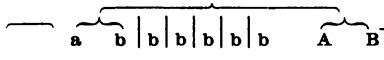
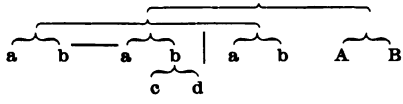
185 

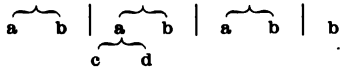
186 

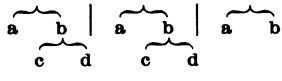
188 

203 

207 

211 

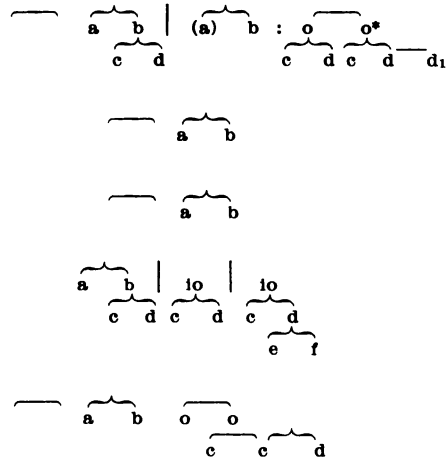
217 

221 

Columella is master of a simple, clear, and dignified pr style, characterized by rather short, clear-cut sentences, w but one degree of analysis, and by the occasional occurre of short simple sentences.

"Sed et post haec non ignorabit dominus loci, plus posse qualitat caeli frigidam vel calidam, siccam vel roscidam, grandinosam ventosa que vel placidam, serenam vel nebulosam: frigidaeque aut nebulo duorum generum vites aptabit, seu praecoques, quarum maturitas f gum praecurrit hiemem; seu firmi durique acini, quarum inter caligi uvae deflorescunt, et mox gelicidiis ac pruinis, ut aliarum calorib mitescunt. ventoso quoque et tumultuoso statu caeli fidenter easd tenaces ac duri acini committet. rursus calido teniores uberioresq concredet, sicco destinabit eas, quae pluviis aut continuis rorit putrescunt; roscido, quae siccitatibus laborant; grandinoso quae fol duris latisque sunt, quo melius protegant fructum. nam placida serena regio nullam non recipit: commodissime tamen eam, cuius uvae vel acini celeriter decidunt."

De Re Rustica, III., i, 6-7.



The tenth Book of the De Re Rustica is written in verse, intended, as the author says, to serve as a fifth Georgic, in accordance with the suggestion of Virgil. The selection cited from the third Book is on the care of vines; the one given below from the tenth Book is on the care of gardens. Both, of course, are didactic in their nature. Observe the use of short, clear sentences, with little analysis, in both.

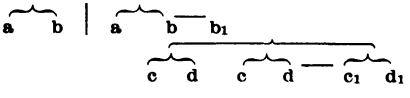
---

* "o" is used to denote the object, in cases where its indication is necessary to make the structure of the sentence clear.

Tu gravibus rastris cunctantia perfode terga,
tu penitus latis eradere viscera marris
ne dubita, et summo frondenti cespite mista
ponere, quae canis iaceant urenda pruinis,
verberibus gelidis iraeque obnoxia Cauri,
alliget ut saevus Boreas, Eurusque resolvat.
post ubi Riphaeae torpentia frigore brumae
candidus aprica Zephyrus relegaverit aura,
sidereoque polo cedet Lyra mersa profundo,
veris et advenum nidis cantarit hirundo,
rudere tum pingui, solido vel stercore aselli,
armentive fimo saturet ieiunia terrae,
ipse ferens olitor diductos pondere qualos:
pabula nec pigeat fesso praebere novali,
immundis quaecunque vomit latrina cloacis.
densaque iam pluviis, durataque summa pruinis
aequora dulcis humi repetat mucrone bidentis.
mox bene cum glebis vivacem cespitis herbam
contundat marrae vel fracti dente ligonis,
putria maturi solvantur ut ubera campi.
tunc tritura solum splendentia sarcula sumat,
angustosque foros adverso limite ducens,
rursus in obliquum distinguat tramite parvo.
verum ubi iam puro discrimine pectita tellus,
deposito squalore nitens sua semina poscit,
pangite tunc varios terrestria sidera flores,
candida leucoia, et flaventia lumina calthae,
narcissique comas, et hiantis saeva leonis
ora feri, calathisque virentia lilia canis,
nec non vel niveos, vel caeruleos hyacinthos.

De Rebus Rusticis X, 71-100.

71



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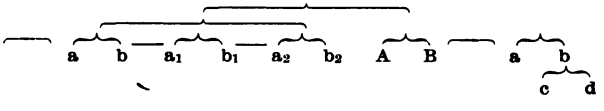

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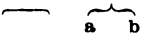

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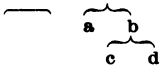

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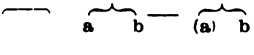

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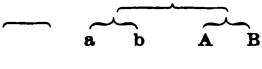


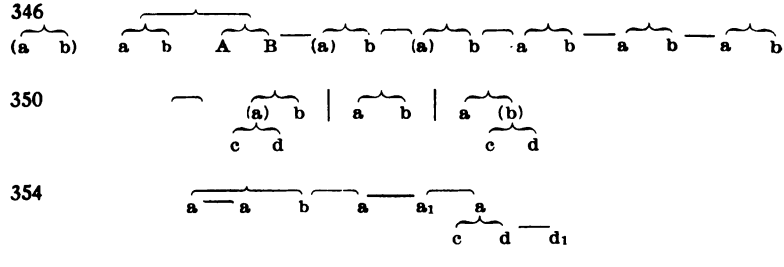
In some passages of the tenth Book there is a little more elaboration and a little more irregularity of structure than in the prose books, with a little more associative linking, but in general the movement is about the same. The writer is evidently slightly hampered by the requirements of the meter, but it does not obliterate his peculiarities of style.

2. RELATION TO SUBJECT MATTER.

The attempt to discover the extent to which the nature of a writer's subject matter influences his sentence structure is a more complex and difficult problem. Perhaps the best opportunity for investigation is found in a comparison of the Georgics and the Aeneid, for here we have two great poems by the same author, with the same metrical structure, separated in time by but a short interval. The great difference between them is in the nature of the subject matter; one is didactic, the other epic in content. The divergence in sentence structure, however, is not marked. In both poems there is the same pronounced tendency to associative linking, the same flowing character to the movement of thought. But in the Georgics—at least in the more purely didactic portions of the poem—there is a little more variation and irregularity in the form of the larger thought units, a little more abruptness of expression, and a larger use of those connectives which imply logical relation, e. g., there are many more co-ordinating causal connectives, more words expressing purpose, and a slightly larger use of disjunctives as compared with simple cumulative conjunctions, with a smaller use of temporal connectives and relative pronouns. Perhaps the most conspicuous difference is the comparative infrequency in the Georgics of the binary structure which is such a marked characteristic of the Aeneid.

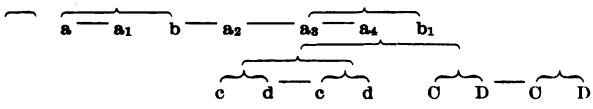
Most of these differences are illustrated in the following selections:

Georgics II. 346-361



Georgics IV, 18-32

18



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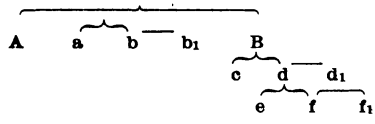

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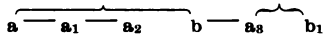
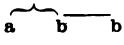


Aeneid VIII, 592-607

592



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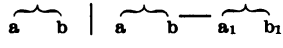

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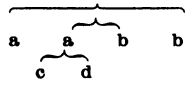

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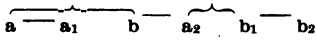

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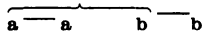
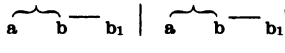


Aeneid XII, 468-499

468



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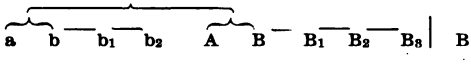

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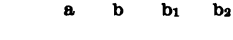

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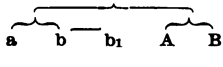

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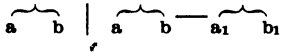

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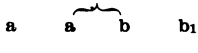
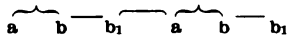
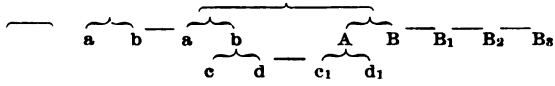


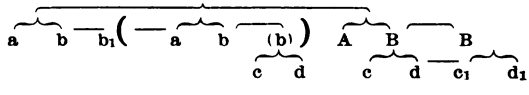
491 

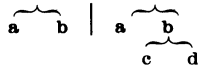
494 

Similar divergencies in sentence structure may be detected between the Satires and Epistles of Horace, upon the one hand, and the Odes upon the other. Here, however, the question is complicated by the fact that there is a wide difference in the metrical structure employed in the two cases, which may have something to do with the difference in sentence structure.

Quae virtus et quanta, boni, sit vivere parvo—
nec meus hic sermo est, sed quae praecepit Ofellus
rusticus, abnormis sapiens, crassaque Minerva—
discite non inter lances mensasque nitentis,
cum stupet insanis acies fulgoribus et cum
adclinis falsis animus meliora recusat,
verum hic impransi mecum disquirite. cur hoc?
dicam, si potero. Male verum examinat omnis
corruptus iudex. leporem sectatus equove
lassus ab indomito vel, si Romana fatigat
militia adsuetum graecari, seu pila velox
molliter austerum studio fallente laborem
seu te discus agit, pete cedentem aera disco;
cum labor extuderit fastidia, siccus, inanis.
sperne cibum vilem; nisi Hymettia mella Falerno
ne biberis diluta.

Sermones II, 2; 1-16.

1 

7 

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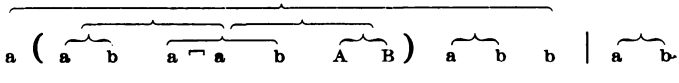
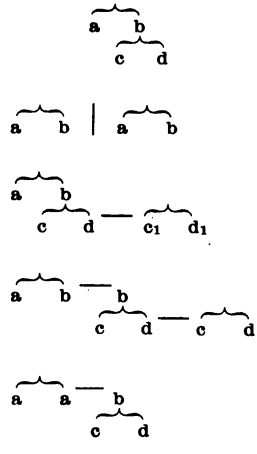
9 

Nullus argento color est avaris
abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
splendeat usu.
vivet extento Proculeius aevo,
notus in fratres animi paterni:
illum aget pinna metuente solvi
fama superstes.

latius regnes avidum domando
spiritum, quam si Libyam remotis
Gadibus iungas et uterque Poenus
serviat uni.
crescit indulgens sibi dirus hydrops
nec sitim pellit, nisi causa morbi
fugerit venis et aquosus albo
corpore languor.
redditum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit Virtus populumque falsis
dedocet uti
vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentis oculo inretorto
spectat acervos.

Odes II, 2.



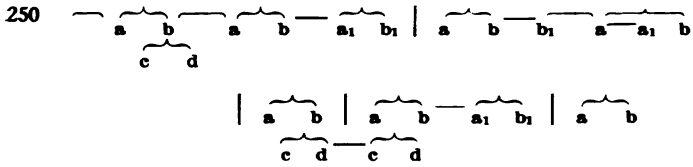
The same problem may also be approached by a comparison of different portions of the same work, in which the tone of the subject matter is so different as practically to alter the character of the work for the time being. We have already noted* the fact that in his most highly poetic and emotional passages, Lucretius expresses himself in a simple form of sentence structure, approximating the Virgilian manner, and varying widely from his own customary style. The structure of the Fourth Georgic, which closes with the semi-epic of the myth of Arethusa, approaches quite closely that of the earlier books of the Aeneid. We should perhaps be prone to ascribe this to the gradual development of the poet's style, were it not for

* Page 27.

the fact that the sentence formation of the Eclogues resembles that of the Aeneid fully as closely as does that of the Georgics. It is interesting also to compare the passage in Lucretius I., 250-261, with one almost identical in content in the Georgics, II., 325-335.

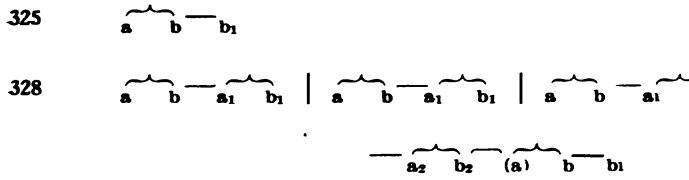
postremo pereunt imbres, ubi eos pater aether
in gremium matris terrai praecipitavit;
at nitidae surgunt fruges ramique virescunt
arboribus, crescunt ipsae fetuque gravantur;
hinc alitur porro nostrum genus atque ferarum,
hinc laetas urbes pueris florere videmus
frondiferasque novis avibus canere undique silvas;
hinc fessae pecudes pingui per pabula laeta
corpora deponunt et candens lacteus umor
uberibus manat distentis; hinc nova proles
artubus infirmis teneras lasciva per herbas
ludit lacte mero mentes perculsa novellas.

Lucretius I, 250-261.



tum pater omnipotens fecundis imbribus aether
coniugis in gremium laetae descendit, et omnis
magnus alit magno commixtus corpore fetus.
avia tum resonant avibus virgulta canoris,
et Venerem certis repetunt armenta diebus;
parturit almus ager, zephyrique tepentibus auris.
laxant arva sinus; superat tener omnibus umor;
inque novos soles audent se germina tuto
credere, nec metuit surgentis pampinus austros
aut actum caelo magnis aquilonibus imbrem,
sed trudit gemmas et frondes explicat omnis.

Georgics II, 325-335.



One is impressed at once with the fact that in this passage Lucretius, departing from his usual manner, has expressed himself in almost exactly the same sentence structure afterward used by Virgil in a passage of similar purport. The style is

characteristic of Virgil, but not of Lucretius. Of course, one must take into consideration the possibility that Virgil has here copied after Lucretius, or that both have drawn from a common source. But upon a closer examination, one does not fail to find the characteristic differences between the two writers even in these citations. Virgil has no analysis, in one case expressing with a co-ordinate sentence exactly the same idea which Lucretius has expressed in a subordinate clause, and he makes a larger use of purely cumulative conjunctions, where Lucretius has used more connectives which imply other relations. And this fact receives even greater weight if the hypothesis of borrowing is adopted, for in that case we have Virgil's marked characteristics apparent even in the use of another's material.

It is of course difficult to draw any line of demarcation between the influence exerted upon a writer's style by his personality and that exerted by his subject matter, because the writer's personality is so apt to influence his choice of subject matter. But upon the whole, it is safe to say that the choice of subject matter often influences a writer's sentence structure in a given work, though such variations are less marked than those due to temperament.

3. RELATION TO TEMPERAMENT.

The latter may best be investigated by comparing works of the same character, couched in the same literary form, but by different authors. Such a comparison of Virgil with other writers is hampered by the fact that we have only fragments of the epic poets who preceded him (unless we class Lucretius as an epic poet), and also by the fact that he was almost universally adopted as a model of style by later writers, especially epic poets. In the case of writers who consciously modelled after Virgil, it is difficult, if not impossible, to tell just how far the correspondences are due to the fact that they have adopted a Virgilian manner of organizing their sentences.

The fragments of Ennius, however, are sufficiently extensive so that we can gain a fairly accurate idea of the general organization of his thought. The difference between this and Virgil's style is moreover of especial significance, as Virgil was to such a large extent indebted to Ennius. The comparison shows a considerably larger use of the apperceptive form than is usual with Virgil.

ANNALES I, xlvii

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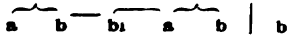

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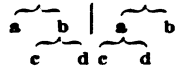

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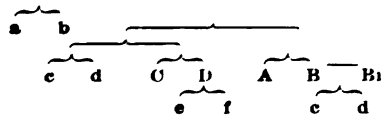

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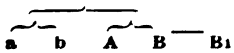

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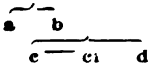

ANNALES VI, xii

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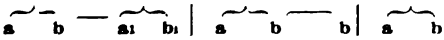

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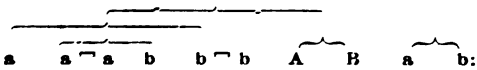

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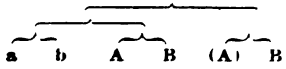

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ALEXANDER I

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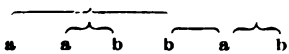

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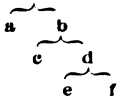
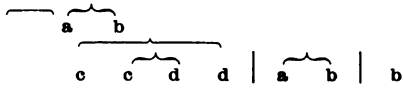


43 

The fragments of the dramatic works of Ennius, Pacuvius, and Accius show the same general character. Even Plautus, though his style is largely influenced by the preference of the *plebeius sermo* for isolation and co-ordination, makes a considerable use of subordinate constructions.

The treatment of the style of the later epic writers, as compared with Virgil, will be postponed, for the sake of convenience, until the details of Virgil's sentence structure have been more fully developed.

III. CHIEF CHARACTERISTICS OF VIRGIL'S SENTENCE STRUCTURE.

1. PREDOMINANCE OF ASSOCIATIVE ELEMENTS.

Whether Virgil's preference for the associative type of sentence structure is a reversion (in the development of Latin literature) to a more primitive type, as exemplified in the Homeric poems for instance, or whether it is due to the peculiar cast of the poet's temperament, it is at all events a most marked characteristic. The vast majority of Virgil's sentences are compound. Detached simple sentences are comparatively rare, and of subordinate sentences, but 171 occur in Book II, 208 in Book IV, 183 in Book VIII, and 241 in Book XII.*

a. Types of Associative Sentences.

(1) The Double Sentence.

Of the compound sentences, one particular type seems characteristic of Virgil, especially in the Aeneid. This is the compound sentence of two members. The following are typical examples:

suspensi Eurypylum scitantem oracula Phoebi
mittimus, isque adytis haec tristia dicta reportat:
Aen. II, 114-115.

a b — a1 b1

natat uncta carina,
frondentisque ferunt remos et robora silvis
infabricata fugae studio.
Aen. IV, 398-400.

nec non et gemini custodes limine ab alto
praecedunt gressumque canes comitantur erilem.
Aen. VIII, 461-462.

procedit legio Ausonidum, pilataque plenis
agmina se fundunt portis.
Aen. XII, 121-122.

---

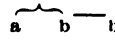
*These four books of Virgil are selected as the basis for the data which follow because they contain all the principal varieties of subject matter which make up the Aeneid: the second book contains the story of the sack of Troy, narrative-descriptive epic; the fourth book contains the newer Virgilian contribution—the dramatic romance of the Dido episode; the eighth book is made up of more subdued narration and description, while the twelfth book contains the battle epic of the war with Turnus. A more cursory examination of the other books fails to reveal any peculiarities of structure not sufficiently accounted for in the detailed examination of the books mentioned.

Other examples are found in Book II, 118-119, 250-252, 363-366, 482-483, 484-485, 710-711; IV, 509-511, 632-533,663-665; VIII, 518-519, 530-531; XII, 25-26, 462-463, 693, 921-923.

An exceedingly frequent variation of this form is that in which one subject is construed with two predicates.

tum vero Teucri incumbunt et litore celsas
deducunt *toto* navis.

Aen. IV, 397-398.



The first and last sentences of Book II, the first of Book IV, and the last of Book VIII and of Book XII are of this form, while the first sentences of Books VIII and XII and the last of Book IV contain binary elements in combination. This type of sentence seems to possess a lyric element; it often occurs as a sort of interlude or refrain, in quiet narrative or descriptive passages which serve as means of transition between the more stirring portions of the work. But it is by no means confined to such passages. It occurs more than 80 times in Book II alone, sometimes isolated, and sometimes in combination with other elements. Examples are: II, 145, 146-147, 234, 571-574, 619-620, 757-759; IV, 184-188, 219-222, 504-508; VIII, 124, 125, 608-611; XII, 672, 758-759, 849-852, 853-854, 855. The form frequently finds its way even into the subordinate members of complex sentences, as in II, 21-28, 176-179; XII, 561-564. It is used with increasing frequency in the latter books of the Aeneid, and occurs over 140 times in Book XII. Such extensive use, of course, renders it a dominating type of expression. In the Eclogues it occurs occasionally, but by no means as often as in the Aeneid. In the Georgics, it is much more common, but somewhat less frequent than in the Aeneid.

(a) Binary sentence structure is not infrequent in the literature of several languages. It seems to occur most often in rather primitive literature, especially that which contains a lyric element. It is very common in Hebrew literature, gnomic as well as lyric. Its pychological motive, in some cases at least, seems to be to present two sides, so to speak, of an object of thought, and so to make a deeper or a more accurate impression upon the mind of the hearer or reader. Of course, many objects of thought have more than two aspects, and the impression might conceivably be made clearer still by presenting more than two. But on the other hand, the mind of the hearer or reader might

be confused by presenting so many closely united successive factors. In simple language, two seems to be the limit most commonly arrived at by the process of mutual give and take—the adaptation of speaker to hearer. The human mind is prone to express itself in pairs. This finds its reflex in such common sayings as "there are two sides to every question." It is not unlikely, too, that this habit of expression may be due in part to the binary nature of many facts of experience—to the large number of concepts which involve a contrast, and so occur only in pairs, such as cold and heat, high and low, day and night. Such a habit if speech may conceivably be extended beyond its original bounds and applied to concepts which are not necessarily of a dual nature.* Or again, the causes of the phenomena may have to be sought in subtle and little understood, but deepseated, impulses in the human soul which tend unconsciously toward rhythmic forms of expression.**

Many writers make use of a binary form of sentence for the purpose of bringing out contrasts, antitheses, etc. It is noteworthy that Virgil seldom resorts to this common expedien. A binary sentence like that in Aeneid VIII, 530-531,

> obstipuere animis alii, sed Troius heros
> adgnovit sonitum et divae promissa parentis.

in which contrast or opposition between the members is expressed, is so unusual as to attract attention at once. Virgil seems rather to deepen the impression by cumulative additions, like the successive strokes of a painter's brush.

Possibly the binary nature of the hexameter line may have operated to encourage the natural tendency toward binary expression, but the binary sentences in Virgil do not appear to occupy any particular number of lines, and the division between the members does not regularly fall at any fixed place in the line. The phenomenon is one to be accounted for chiefly by psychological considerations, not metrical ones; its causes are not external, but internal. In its large use, Virgil has consciously or unconsciously conformed to an instinctive tendency

*For a treatment of some analogous phenomena in Greek literature, see E. Kemmer: Die Polare Ausdrucksweise in der Griechische Literatur, in Beitraege zur Historischen Syntax der Griechischen Sprache, edited by M. Schanz. Wuertzburg, 1903, and also Henrich: Die Sogenannte Polare Ausdrucksweise im Grieschischen, Neustadt, 1899.

**Compare the chapter on the Rhythm of Motion, in Herbert Spencer's First Principles.

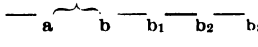
of the human mind, which has usually found its fullest expression in literature which is not dominated by rigid conventions.*

(2) LONGER ASSOCIATIVE SERIES.

Associative groups of more than two members are not infrequent in Virgil. Groups of four and even five or six members are sometimes found, but the triple group is more frequent than the more extensive ones. These larger groups are seldom found in the Eclogues, but are quite common in the Georgics. They are not numerous in the earlier books of the Aeneid, but increase in number until they are rather numerous in the twelfth Book. Some typical examples follow:

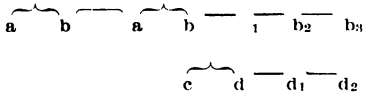
nec non Ausonii Troia gens missa coloni
versibus incomptis ludunt risuque soluto,
oraque corticibus sumunt horrenda cavatis,
et te, Bacche, vocant per carmina laeta, tibique
oscilla ex alta suspendunt mollia pinu.

Georgics II, 385-389.



Talia per Latium. quae Laomedontius heros
cuncta videns magno curarum fluctuat aestu,
atque animum nunc huc celerem, nunc dividit illuc,
in partisque rapit varias perque omnia versat:
sicut aquae tremulum labris ubi lumen aenis
sole repercussum aut radiantis imagine lunae
omnia pervolitat late loca iamque sub auras
erigitur summique ferit lacuaria tecti.

Aen. VIII, 18-25.



Further examples are found in Georgics II, 403-407; IV, 67-81; Aen. II, 699-700; IV, 391-392, 362-364; VIII, 59-65, 175-178, 179-181, 213-218, 273-275, 310-312; XII, 353-358, 473-480, 509-512, 554-556. Such associative chains are usually used to describe the successive steps in a series of actions. The triple

*Compare in this connection, Boucke: Goethe's Weltanschauung. (Stuttgart, 1907), esp. p. 248. The writer shows that Goethe's view of the nature and order of events in the natural world is determined by his fundamental conception of the action and reaction of mutually opposing forces, and that this conception of "polarity" came to be a dominating factor in all his works. As a rule, each character in Goethe's work has its opposite character; when one quality is described, the opposite quality is also brought out. Similarly, though he does not deal in antitheses, Virgil's form of expression came to partake largely of the double structure described above.

sentence, in particular, is often employed to describe the steps leading up to an important speech or action. The type of expression is a somewhat primitive one, resembling the language commonly used by children in telling a story.

2. ABSENCE OF COMPLEX ANALYSIS.

Closely connected with this preponderance of the associative type is the scant use of apperceptive analysis. In the Aeneid, Virgil employs about one-half as many subordinate constructions as are found in ordinary Latin prose. To be more exact, the second book of the Aeneid contains an average of 33 subordinate constructions per 1000 words; the fourth book, 45; the eighth book, 40; and the twelfth book, 40. Book II of Caesar's Gallic War contains 75 subordinate sentences per 1000 words; Cicero's oration for Pompey's Military Command has 72. That typically Roman writer, the Auctor ad Herennium, Book I, Ch. iv-vii, and Book IV, Ch. xviii-xix, makes use of 171 subordinate clauses in all, or an average of 119 per 1000 words. For the four books of Virgil cited, the average number of subordinate constructions per 1000 words is 39; for the prose selections mentioned, 78.*

As already mentioned, Virgil seldom employs sentences of more than the second degree of complexity. Even the second degree is not of frequent occurrence. In Book II, for example, out of a total of 172 subordinate sentences, but 18 involve the second degree. In six of these, the infinitive in indirect discourse forms one degree; in three, the structure is complicated by the occurrence of involved similes; in one, the second degree is formal rather than real, having the form of a *cum inversum* construction; in one, a long conditional sentence is suddenly broken off and an irregular conclusion added; in one, the text is doubtful; but six are left in which some more or less disturbing element does not enter. Of these 18 sentences, three also involve a third degree of analysis, but one of these is the sentence with broken construction, and another contains an infinitive in indirect discourse; but one clear case of the third degree is left in the entire book, and even here the question might possibly be raised whether a certain relative clause is not virtually independent. If this view is taken, the sentence

*The prose passages taken were chosen as typical examples of narration, and abstract exposition, of the period immediately preceding Virgil.

would be broken up into two sentences, each involving but one degree of complexity. About the same degree of complexity obtains in the other three books examined as in the second book. In ordinary prose, on the other hand, the third and even the fourth degree of analysis are frequently employed.

a. Ascending and Descending Construction.

(1) Organization of Ascending and Descending Members.

The subordinate member of the ascending construction in Virgil most commonly consists of a single sentence, but the binary form is also frequent. Occasionally one member of such a binary form is still further subdivided, consisting of one subject and two predicates, but the full triple form, consisting of three subordinate sentences of equal rank, is seldom or never used. The subordinate member in the descending construction is sometimes more extensive; one subject with three predicates connected by associative linking occurs occasionally, and sometimes a binary form of which one member consists of a subject with two predicates. But in the great majority of cases, as in the ascending construction, the subordinate member consists of but one or two sentences of the same degree of subordination.

(2) Relation of Function to Position.

In the following classification of subordinate sentences in ascending and descending positions, the functional method of grouping has been followed, i. e., the subordinate clauses have been grouped according to the chief function which each serves in the sentence where it occurs. This method of classification is perhaps open to the criticism of being variable and inexact, but it is believed that it corresponds more closely to the actual character of the phenomena of language than a purely formal method of classification would. Multiple clauses, i. e., those consisting of one subject with more than one predicate, have been counted but once. A sentence is said to be in ascending, descending or intermediate construction with reference to the sentence on which it directly depends.

(a) Of 807 subordinate sentences occurring in Books II, IV, VIII, and XII of the Aeneid, 428 are used in descending construction, 171 in intermediate, and 208 in ascending. In order to compare these figures with the usual practice, as no data for the latter were available, a detailed study was made of the three prose selections mentioned on page 44.

(b) In the three prose selections, 971 subordinate sentences were found, of which 509 were used in the descending construction, 246 in the intermediate, and 216 in the ascending. On the basis of the same total as from Virgil, but preserving the proportions last mentioned, this would make for the prose selections, 423 in the descending construction, 204 in the intermediate, and 180 in the ascending. This shows a slight excess in descending constructions in Virgil as compared with prose usage. We should perhaps note also in passing the deficiency in intermediate constructions in Virgil as compared with prose usage, and the excess of ascending constructions.

(3) Virgil's Tendency Toward Descending Structure.

But such a rough comparison is very far from revealing the whole truth with respect to Virgil's use of ascending and descending structure, for Virgil by no means employs the same kinds of subordinate sentences, in the same proportions, as the prose writers mentioned. We notice that clauses of result, *quin* clauses, and (pure) substantive clauses are almost wholly lacking in Virgil, while clauses of cause, and characteristic and restrictive relative clauses are much less frequent in Virgil than in the prose selections. They are not numerous in Virgil for the reason that Virgil's thought is largely objective and concrete, while these classes of subordinate sentences are used to bring out relations, abstractions, and closer definition. But all these six classes of subordinate clauses, with the single exception of restrictive relative clauses, occur most frequently (in prose) in the descending construction. Most restrictive relative clauses, in prose, are nearly equally divided between the intermediate and the descending construction. Now it is evident that not only to keep the balance between the ascending and descending constructions, but to provide an excess of the latter, as Virgil does, he must use many subordinate clauses in the descending construction which in prose are usually found in the ascending or intermediate constructions, or that the proportion of descending constructions must be largely increased in the case of certain classes which are usually descending in prose as well. The first alternative is found to hold in the case of clauses of place and subordinate adversative clauses, both of which are much more numerous in Virgil than in the prose selections. The second alternative

holds in the case of supplementary relative clauses and temporal clauses. These are the two most numerous categories in Virgil and are much more frequent in Virgil than in the prose. The increase in the proportion of descending constructions in temporal clauses in Virgil as compared with prose usage is considerable, and the increase in descending constructions in supplementary relative clauses in Virgil is very marked. The increase in the number of the last class in Virgil is also remarkable. Small losses in the proportion of descending constructions are found in the conditional clauses and clauses of comparison. There is a slight gain in the proportion of descending constructions in Virgil's indefinite relative clauses, which are also somewhat more numerous than in the prose. In the case of indirect questions, infinitive constructions, and clauses of purpose and manner, no marked differences are observable between Virgil's usage and that of prose, either in the frequency with which these clauses occur, or in the proportion of ascending and descending constructions used. There is a slightly larger proportion of descending constructions among infinitive clauses in Virgil. Clauses of comparison are most apt to be used in the descending construction in Virgil, and in the intermediate construction in prose.

The excess of descending constructions in temporal clauses in Virgil as compared with prose is accounted for in part by Virgil's frequent use of the *cum inversum* construction in narrative. Such clauses are of the nature of associative additions, and are almost invariably descending. Virgil's large use of supplementary relative clauses is one of the most marked features of his style. These too are of the nature of associative additions, and occur much more naturally in the descending position than elsewhere. Taking all the facts together, it is evident that Virgil has a marked tendency toward the larger use of the descending order as compared with other, and especially with older writers.

(4) Difference in Psychological Function Between Ascending and Descending Structure.

There is a very noticeable difference between the psychological nature and use of the ascending order and that of the descending order. The ascending construction tends to emphasize the unity of the larger thought whole, to produce a feeling of suspense, and to result in a climax in the utterance

of the principal member. The descending order, on the other hand, tends to eliminate discriminations of emphasis, to emphasize relations less, to place all the primary elements of the larger thought group more nearly on an equality, and to allow the attention to be occupied more fully with the emotional content of each primary unit as it comes into consciousness.* In the ascending construction the subordinate member exists for the principal member, or rather for the larger thought-whole to which they both belong: in the descending construction, the subordinate member exists more for its own sake. An earlier writer** has pointed out the fact that Virgil is prone to employ a series of short simple sentences to express these larger "logical periods," leaving the precise relation between the primary units undefined. This general tendency toward syntactical particularism is one of the most marked Virgilian characteristics.

One is tempted to suggest an analogy between the change from the political unity and submerging of the individual under the Roman republic to the individualism and cosmopolitanism of the imperial period, and the change from the unified periodic structure of earlier Latin to the shorter sentences and more concise expression of a Tacitus or a Seneca. Under the Republic, thought was objective and relational: under the Empire, it becomes introspective, subjective, emotional. The emotional content of Virgil's poetry has always been remarked upon. This is closely connected with his tendency toward the isolating and the descending sentence structures. He is a pioneer in the change—in part a cause and in part an effect of it. In him Latin literature finds a renaissance of the sensitive human element: it becomes concrete and subjective. Language thus employed reflects the social character of speech in the larger liberty which is left for individual interpretation, as compared with the periodic structure, in which the various relations involved are more closely defined. "The literature of power" is usually literature to the interpretation of which the reader or hearer himself makes large contribution from the depths of his own personality. Virgil has expressed himself in such a way as to allow the reader the largest possible range for the play of those forces which characterize his personal

*Compare Weil: De L'Ordre des Mots.

**E. Weissenborn: Untersuchungen ueber den Satz- und Periodenbau in Virgils Aeneide.

temperament. In the reading of Virgil, therefore, both poet and reader express themselves, and it is in precisely this fact that much of Virgil's greatness consists.

(5) Relation to Other Historical Tendencies in the Latin Language.

The drift toward descending structure and conciseness of expression is interesting as a precursor of that "shift in the expression of relational concepts from inflectional forms to single words," which has been styled "the greatest change that has taken place in language."* In the history of the Latin language, all three changes are part of the reaction of the thought and life of the provinces upon those of the older state, and find their fullest expression in the Romance languages of modern Europe, which are conspicuous for their clearness and conciseness of expression, and for their capacity for emotional content. Virgil's family name may or may not have been Gallic in its origin, but the poet himself, growing up as he did in the heart of Cisalpine Gaul, can hardly have been free from Gallic influence. Those traits in which he is greatest are also distinctive traits of the Gallic national temperament. It is of some interest in this connection to compare his style with that of the one purely Gallic writer of Latin poetry whose work is available for the purpose. Ausonius was of Gallic nationality by both parents, lived and wrote in Gaul, and was professor of rhetoric in a Gallic university. His poems, especially his "Mosella," by which he is best known, show a comparatively simple sentence structure, containing somewhat more complexity than that of Virgil, but a complexity that consists almost wholly in the use of the descending structure.

*Morris: On Principles and Methods in Syntax.

3. CONNECTIVES IN VIRGIL

A study of the connectives used by Virgil throws considerable light upon the manner in which he organizes his thought. For this purpose, the connectives in Books II and VIII of the Aeneid have been collected and compared. Only those connectives which unite major elements were considered; those used to join single words (except predicates) were disregarded. As in the case of subordinate sentences, in grouping the results, the functional method of classification has been preferred throughout, i. e., a word or other element is classified according to its most important function in the particular sentence where it occurs.

a. Co-ordinating Connectives.

Of simple linking or cumulative conjunctions, in Book II, *et* occurs 112 times, *que* 123 times, *neque* (or *nec*) 23 times, and *atque* (or *ac*) 18 times; total for this group, 276.

Of disjunctive or alternative connectives, (in Book II) *aut* is found 18 times, *ve* (*seu*, *neu*) 7 times, and *an* (or *forsitan*) twice; total for this group 27.

Of adversative connectives, *sed* occurs 7 times, *at* (or *ast*) 7 times, *autem* 5 times, *tamen* 4 times, *contra* twice, *sin* twice, and *quin* (*etiam*) once; total for the group, 28.

Of temporal connectives, *tum* is used 8 times, *iamque* 9 times, *inde* (or *deinde*) 6 times, *interea* twice, *simul* twice, *hinc* once, and various others 6 times, making a total for the group of 34.

The relative pronoun is used to introduce an independent sentence once.

Of co-ordinating causal conjunctions, *nam* is used 4 times, *namque* 5 times, and *enim* twice; total for the group, 11.

Of connectives used to express consequence, *ergo* occurs 3 times.

The total number of co-ordinating connections is 380.

b. Subordinating Connectives.

Of subordinating connectives, the relative is used 65 times in Book II.

Of temporal connectives, *cum* occurs 12 times, *dum* 5 times, *ut* 6 times, *ubi* 4 times, *donec* twice, *postquam* and *priusquam* once each, (*ex*) *quo* once, and *quando* once; total for the group, 33.

Of conditional conjunctions, *si* is found 26 times, and *ni* and *sin* twice each; total 30.

Of connectives used to introduce an indirect question *ut* is used once, *ne* twice, *qui* and *quae* once each, and *quo* and *ubi* once; total 7.

Of connectives, introducing purpose clauses, *ut* is used 4 times, and *ne* twice; total 6.

Clauses used primarily to denote manner and comparison are introduced by *ceu* twice, by *qualis* twice, by *veluti* once; total 5.

Subordinate adversative clauses are introduced by *quamvis* once, and once by *etsi*; total 2.

Clauses used primarily to denote place are introduced by *quocumque* once, and by *ubi* twice; total 3.

The total number of subordinating connectives in Book II is 151.

The number of co-ordinating connectives in Book II is thus seen to be approximately two and one-half times as great as the number of subordinating connectives, indicating a marked preference on the part of the poet for co-ordinating constructions. In many cases, the co-ordination results from the fact that the writer has not seen fit to define accurately the relation existing between the clauses. Many clauses which in prose would ordinarily be placed in subordination with a definite relationship expressed, are loosely joined together by Virgil, and the reader is left to determine the relation more closely or not as he feels inclined. The function of the recipient is larger in discourse of this type; he has a greater feeling of liberty. Such a form of expression also allows both author and recipient to concentrate their attention and energy upon the content, tone, or color of the separate elements of thought, since they are released from the necessity of holding large units in mind and discriminating exactly the relations of the components to one another and to the whole.

The same general tendency is observable in the remarkably large proportion of the simple linking or cumulative conjunctions, as compared with other co-ordinating conjunctions which express more exact relations. There are very nearly two and three-quarters times as many of the first class as of all the other classes of co-ordinating connectives combined, i. e., disjunctive, adversative, temporal, causal, consequential, and relative. Among these cumulative conjunctions, the fact that less than nine per cent are negative is also significant. It shows that Virgil's style is positive rather than negative. This is still further borne out by the small number of adversative connectives—scarcely more than seven per cent of the total number of co-ordinating conjunctions.

Among the connectives that express more exact relations, both co-ordinating and subordinating, the temporal connectives are most numerous. This indicates a tendency toward a somewhat primitive or elemental style. In the language of primitive people and of children, temporal and conditional limitations are among the first limitations to appear. Among the subordinating connectives, conditional conjunctions are next in number to temporal ones in this book. Of subordinating connectives, relative connections are much the most numerous, amounting to 43 per cent of the whole number. As already pointed out, the majority of these introduce clauses that make an additional statement, i. e., that are of the nature of associative additions. As a connective, the relative establishes a comparatively close grammatical relationship, but the thought relations indicated are usually rather loose. In definiteness of logical relationship, relative connectives occupy a position midway between simple cumulative connectives and those which indicate relations of time, cause, purpose, etc. Virgil's large use of relative connections, therefore, is another factor contributing to relatively large freedom for interpretation on the part of the reader.

The extremely limited number of connectives used to establish the more definite logical relationships is one of the most marked characteristics of our poet's style. The number of connectives introducing clauses of purpose, clauses of cause, and subordinate adversative clauses is scarcely more than five per cent of the whole number of subordinating connectives. In fact, no clauses of cause at all were noted in the second book of the Aeneid.

The connectives of Book VIII are used in almost the same proportions. The larger proportion of disjunctive connectives in Book II as compared with Book VIII is probably due in part to the poet's desire to portray the perplexity and indecision of the Trojans during the sack and burning of the city. The slightly larger proportion of temporal connectives in Book VIII as compared with Book II is probably due to the larger proportion of narration (rather than description) in the former book. The same reason probably accounts in part for the smaller number of conditional sentences in Book VIII. With these exceptions, the relative proportions observed in the use of the various classes of connectives in Book II hold with surprising closeness in Book VIII. In both there is the same preference for co-ordination, and for the use of the connectives which indicate relations less exactly, as compared with those which indicate more exact logical relations. The writer is intent upon the content of each element as it appears, and the reader is left to build up the larger logical fabric of thought more in harmony with the tendencies of his own mental disposition.

A strictly psychological treatment should also take some account of various other means of indicating the relationship in thought between successive portions of discourse besides the words conventionally classed as connectives. Prominent among these are the demonstrative pronouns and such words as *simul*, *iamque*, *item*, *quin*, *insuper* and *tandem*. Thought connections and divisions are also sometimes indicated by similarity in position of corresponding words in successive sentences, and even, in some instances, by the nature of the verb itself in the sentence, e. g., the use of *dixerat* to mark the close of a quotation. Such means of indicating the looser thought relationships occur with moderate frequency in the Aeneid, while exact designations of time like *proximo die*, *postridie eius diei*, etc., so frequent in Caesar's Gallic War and other narrative literature, and inferential particles and other words used to denote the more exact logical relationships, such as *itaque*, *igitur*, and *deinde*, frequent in Cicero's Orations and other argumentative works, are relatively infrequent in the Aeneid.

4 PARTICIPIAL CONSTRUCTIONS.

The system of graphic representation here employed takes into account only the major elements of the sentence. Of the minor elements, aside from the direct object, the most important are participial constructions. One is impressed, however, by the finite nature of Virgil's sentence structure. The more important factors in the sentence are almost invariably expressed by finite verbs (or by infinitives in indirect discourse). Only accessory and comparatively unimportant ideas are couched in participial forms of expression. The system of graphic symbols is therefore a more adequate representation of Virgil's sentence framework than it would be of that of many prose writers. The participial constructions in Virgil are usually short. Only about seventy of those of Book VIII involve more than two words. No regularity in the position of such groups was observed.

5. THE EFFECT OF EMOTIONAL CONTENT UPON VIRGIL'S SENTENCE STRUCTURE.

In the endeavor to analyze the effect of strong emotion upon sentence structure in Virgil, we meet with very complex and even contradictory data. We shall naturally deal more especially with the subject matter of the fourth book of the Aeneid in this connection, as that book contains by far the largest number of passages characterized by deep feeling. Dido, Aeneas, and the gods are the chief interlocutors, and the larger part of the book is comprised in their various speeches. Among them all, the gods are the only ones who present any consistent characteristics as far as the sentence structure is concerned. The ascending and intermediate structure which is employed in their speeches comports well with their dignity and authority. The speech of Juno to Venus, lines 115-127, and that of Jupiter to Mercury, lines 223-237, are cases in point.

The conflict of passion and pathos in the words with which Dido addresses Aeneas in lines 305-330 is clearly reflected in the irregular and involved sentence structure, which almost defies graphic representation.

The tendency toward the isolated form is noticeable here, though less conspicuous because, as we have seen, it is a prominent feature of Virgil's style, even in unimpassioned portions

of the text. Perhaps the best illustration of isolation due to the influence of emotion is seen in the words of Anna when the news of Dido's death reaches her, lines 675-684.

On the other hand, in one of the most passionate outbursts in the whole book, Dido's words to Aeneas in lines 365-387, Virgil varies only slightly from the customary even flow of his sentence structure. There is the same lack of complexity, the associative linking, and even the double sentences. The tendency toward isolation is, however, somewhat more in evidence here than in Virgil's customary style.

In Virgil's ordinary style it is usually easy to distinguish the limits of the larger units of thought in the succession of short, simple sentences. One of the most uniform results of strong emotion is the fact that the boundaries of these logical groups become difficult to trace or are wholly obliterated, leaving only a rapid series of short, sharp sentences. This is noticeable in the outcry of Anna already referred to, lines 675-684, and in the speech of Dido to Aeneas, lines 305-330.

In general, one is surprised at the extent to which even the more impassioned parts of the work conform to the poet's ordinary style, rather than at the number or extent of the changes in the organization of the thought due to emotional content. One or two conclusions seem fairly clear: the poet is capable of deep feeling; indeed, he is peculiarly prone to pity and to pathos; but his temperament is adapted rather to the passive contemplation of the tragedies of human experience than to the active expression of passion or emotion. In a passage involving deep feeling, the usual sentence structure is sometimes continued until the middle of the passage is reached; then, for a sentence or two, the poet seems affected by some disturbing influence, which upsets the usual movement of thought; but the steady forward movement is quickly resumed, and usually continued until the end of the passage. This would seem to indicate that the writer's style is a deep-seated habit, the result either of temperament, or of long and stern self-discipline, or of both, so that his method of expression does not easily respond to variations in the emotional character of the subject-matter. Such passages as Dido's soliloquy after the embarkation of Aeneas, lines 590-629, tend to confirm this theory.

Another perplexing bit of evidence is found in the fact that there is more subordination in Book IV than in the other books examined. A high degree of complexity is usually associated with reflection or abstract thought, where the relations between the elements of conscious experience are an important factor. That this holds good for Virgil is shown by passages of a reflective character like the words of Dido, lines 15-19, and those of Venus, lines 110-112: The third degree of complexity, found in the first of these two passages, is unusual in Virgil. But Book IV is distinguished from all the other books of the Aeneid by the large extent to which the emotional element enters. Nevertheless, Book IV has over fourteen per cent more subordinate sentences (in proportion to its length) than the average of the four books examined. In the majority of instances, moreover, the sentences which manifest the most complex and irregular structure occur in the most impassioned portions of the book. On the other hand, Book II, in which the story of the tragedy of Troy is recounted after the event, contains nearly sixteen per cent less subordination than the average for the four books. These facts go to show that Virgil has carried his natural tendency toward a simple style to such an extreme that the introduction of passages of an emotional character acts as a disturbing element, causing him to return to a more normal proportion of simple and complex sentences.

Still another fact looking toward the same conclusion is found in the structure of the numerous similes, which are considerably more complex than most of the work. These are of two types: in one the subordinate construction is carried through to the end, while in the other it is carried through only one or two sentences, and then the comparison is finished in independent construction. The similes in lines 468-473 and 402-407 conform to these two types, respectively. The similes are not a spontaneous production of the author, but a literary convention borrowed from the Greek, and from their nature not readily reducible to the Virgilian manner of expression. They therefore enter as a more or less disturbing element in the organization of the poet's thought.

6. SUMMARY OF VIRGILIAN CHARACTERISTICS.

In briefly summarizing the chief characteristics of Virgil's style, we may observe that he manifests a tendency to employ

short sentences and sentence groups of moderate length. Irregular and involved sentences, and those sentence forms which involve long suspense very seldom occur. One of the most marked qualities of his style is its remarkably smooth, forward movement, by successive positive additions. The general effect is cumulative; antitheses and corrections are seldom introduced, and parentheses are few and inconspicuous.

Virgil evinces a preference for finite and regular forms of expression; abbreviated sentences, and abrupt or startling forms are sparingly used. In many cases groups of short simple sentences which in ordinary prose might be fused together into a single complex sentence are presented in coördination, following one another in the appropriate psychological order, but without connectives expressed. This arrangement is stimulating in its reaction upon the attention of the reader. It calls for relatively large and free activity upon his part, and allows more latitude for interpretation than a sentence structure in which the organization is carried to its logical completion.

There is a marked preference for the associative type of sentence structure. Associative linkings are numerous. The binary form of compound sentence is very freely employed, triple associative sentences are not uncommon, and longer associative series occur occasionally.

The apperceptive type is employed about half as frequently as in ordinary prose. In sentences of this form, the ascending and intermediate members are usually brief and the complexity is seldom carried beyond the first degree. In the descending structure, there is somewhat greater length and complexity, but the subordination seldom reaches the third degree. In general, Virgil shows a tendency toward a larger use of the descending structure than had been common before his time, thus conducing to clearness, and emotional content. Of subordinate sentences, he employs temporal and supplementary relative clauses most frequently, and rarely uses those which express the more exact logical relations. Of connectives, he uses a vastly larger number of simple linking or cumulative conjunctions than of connectives which have a fuller relational meaning. Of the latter class, he generally prefers those which express loose general relations rather than those which express exact logical relations.

Speaking broadly, Virgil represents the emancipation of the element of feeling,—the sensitive, aesthetic, subjective element in literature,—and the organization of his thought as expressed in his language bears the imprint of this quality. He is the prophet of the newer tendencies in Latin literature. Historically, he stands at the threshold of a new epoch; but the more prosaic proposition also holds, that he is also the prophet and himself the incarnation of the later development of the Latin tongue. In the hero of his greatest masterpiece, Virgil has striven to conform to the national traditions—the ancient ideals of his countrymen—and it is precisely here that the poet is least successful. Similarly, when he expresses himself after the model of the elaborate, complex structure of earlier Latin, he is least successful, least Virgilian.

IV. THE SENTENCE STRUCTURE OF OVID AND THE LATER EPIC WRITERS COMPARED WITH VIRGIL.

The value of comparisons between Virgil's sentence structure and that of later epic writers is impaired to a large extent by the fact that Virgil's work was almost immediately accepted as a canon of literary execution, and was copied with the most painstaking minuteness by nearly all the writers who aspired to compose in the same or a similar field. Nevertheless, we shall not fail to find, even here, evidences of the writer's literary personality appearing through the outward garb of conventional imitation. The most important works for our purpose are the Pharsalia of Lucan, the Thebaid of Papinius Statius, the Punic War of Silius Italicus, and the Argonautica of Valerius Flaccus. Another writer of hexameter is also of interest in this connection,—Ovid, in the semi-epic of the Metamorphoses.

1. OVID.

Taking these in chronological order, we have first to deal with Ovid. The sentence structure of the Metamorphoses bears much resemblance to that of Virgil in the broad lines of its organization. It is not characterized by a high degree of complexity, and it is associative to a very considerable degree. When graphically represented, it impresses one at first more by its similarity than by its differences. On closer inspection, however, it will be noticed that there is somewhat more complexity in Ovid, with slightly less use of the descending structure, and a considerably greater use of the ascending and especially of the intermediate. Ovid seldom uses more than two degrees of complexity, and the second degree is much more apt to occur in the ascending or in the intermediate structure than in the descending structure. The binary structure occurs occasionally, but is more apt to be found in combination than alone. Larger combinations of associative elements are frequent; groups of three are common, and four, five, six, or even seven members in such a chain are not uncommon. But the links of these longer chains usually consist of subjects or predicates alone, not usually of complete sentences. From the point of view of the impression made by the reading of passages from each author, the prime characteristic of Virgil's

style is its smooth, onward flow; that of Ovid's style, the remarkable way in which each unit of thought is rounded off, finished, and set by itself. Practically all the peculiarities noted above contribute to this end. The ascending structure, especially when the subordinate sentences are rather long and complex, produces a feeling of suspense and emphasizes the principal sentence, and the intermediate structure tends to produce a closer unity in the sentence whole in which it is used. This tendency is still further accentuated by the fact that there are fewer associative linkings in Ovid than in Virgil, and more collocation without connectives expressed. Even in the associative chains, the fact that usually only sentence elements rather than sentences are joined together conduces to the impression of unity. Possibly, Ovid's extensive use of the elegiac distich may have furthered this tendency.

2. LUCAN.

Of all the epic poets of the first century A. D., Lucan shows the most boldness and originality in style—or perhaps it would be nearer the truth to say that he is dominated more than the others by Alexandrian influence and less by Virgil. At any rate, his sentence structure differs most widely from that of Virgil, and contains the greatest latitude of variation within itself of all the epic writers of this period. His most noticeable characteristic is the frequent use of long ascending constructions. Such ascending sentences with from three to six subordinate members are not uncommon. He creates a situation in great detail, into which the principal member is finally thrust with tremendous emphasis. Often a long series of subjects is joined with a single predicate. A second characteristic feature is his habit of abrupt and startling collocations. Several short sentences which are evidently felt as parts of a larger whole are nevertheless left without connecting links of any kind between them. These two peculiarities, together with his bold and often extravagant diction, unite to produce the feeling of extreme tension or strain which his work produces. Many of his sentences are more elaborate than those of Virgil, and with these are interspersed many series of short, abrupt sentences. Lucan makes large use of associative connections and of the double compound sentence, and in these respects as well as in his use of the descending structure, he resembles Virgil closely. He uses more ascending constructions, how-

ever, than Virgil, though in some passages he drops the ascending form, and makes large use of the descending structure. Probably no other writer mentioned in this study varies so widely in different portions of the same work.

3 THE EPIC WRITERS OF THE FLAVIAN PERIOD.

The three epic poets of the Flavian period, Valerius Flaccus, Silius Italicus, and Papinius Statius may be grouped together as diligent imitators of the forms of Virgilian expression, though falling far short of their great master in the content of their works. Such close approximation in manner of expression on the part of poets differing so widely in poetic genius as Virgil and Silius can hardly be the result of similarity of temperament, but is probably due to the most minute and mechanical conscious imitation.

a. Valerius Flaccus.

In the Argonautica of Valerius Flaccus we find many very short sentences, though the logical groups of these are sometimes very long. The work is characterized by lack of complex analysis. There are many series of short abrupt sentences, especially in the earlier portion of the work, imparting a rather rough and vigorous tone. This characteristic decreases as the work proceeds, giving way to a more flowing style. On the other hand, there is an increase of complexity in the later portions of the work. The same types of ascending and descending structure as in Virgil are found, but there is a comparative lack of intermediate structure. The sentence structure is predominantly associative. There is much binary structure, and triple associative chains are not uncommon. There are many more incomplete forms of expression than in Virgil, usually the result of abbreviated repetition.

b. Silius Italicus.

In the Punica of Silius Italicus we have the extreme of servile imitation of Virgilian form. There is even less subordination than in the Aeneid, especially less ascending and intermediate structure. There is the same marked predominance of associative linking. The longer associative chains are frequent, and there is less tendency toward the isolating structure than in Virgil. The binary forms of expression are carried to a great extreme, so that what in Virgil is a source of simplicity and elemental

strength becomes a wearisome monotony in Silius. His work furnishes one of the clearest illustrations of the deadening effect of over-emphasis upon form and neglect of content in all Latin literature. Almost the only distinguishing feature in his style is his frequent use of rather important minor elements, usually participial constructions, which most commonly occupy an intermediate position in the clauses in which they occur.

c. Papinius Statius.

Papinius Statius was a poet of much greater power, although an ardent admirer and close imitator of Virgil. His sentence structure conforms to that of Virgil in all its main outlines, but in some minor points shows the force of a distinct personality. His Thebaid is predominantly associative in structure. The binary form is of frequent occurrence, especially the full form, in which two subjects and two predicates are expressed. Sentences with one subject and three predicates are common. There is noticeably less isolation than in Flaccus or Silius, and a marked tendency toward a smoother, more flowing style. A tendency toward sentence groups of moderate length is also discernible. Incomplete sentences are very frequent, giving a concise, somewhat epigrammatic character to some portions of the text. There is very little complexity, the ascending structure in particular being of infrequent occurrence.

V. THE AUTHENTICITY OF THE SO-CALLED MINOR VIRGILIAN WORKS.

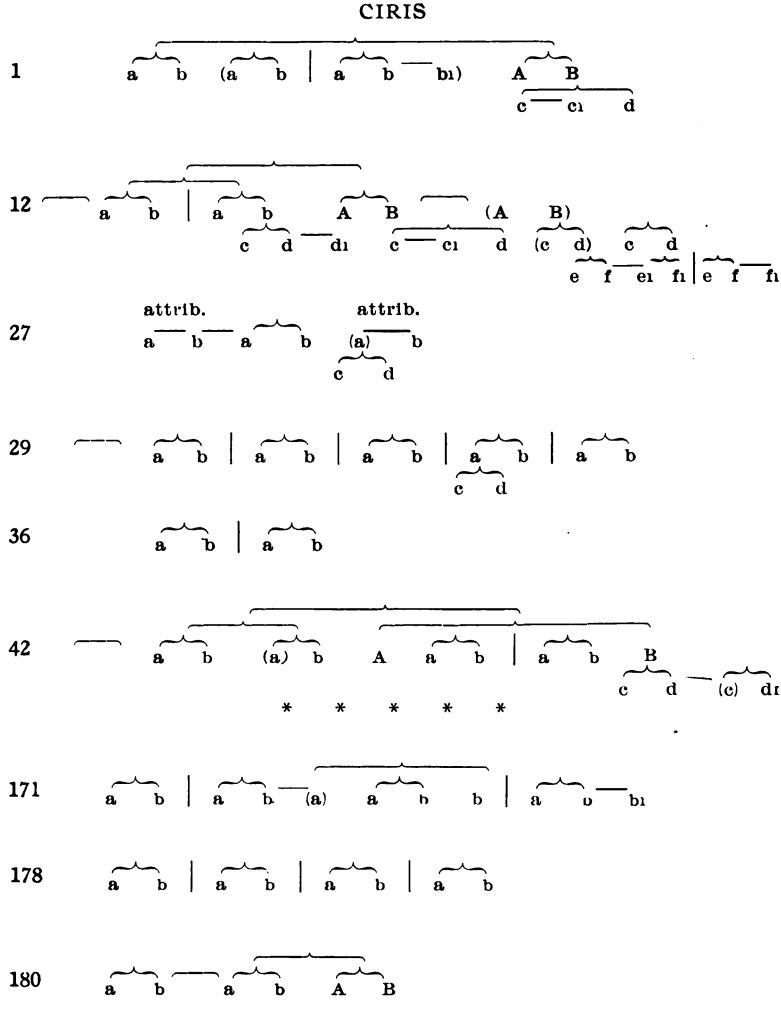
An interesting application of the method of study of sentence structure here employed is its use in connection with the problem of the authenticity of the minor works which have been ascribed to Virgil. We shall consider three of these: the Ciris, the Culex, and the Moretum.

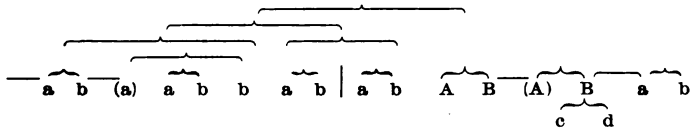
1. THE CIRIS.

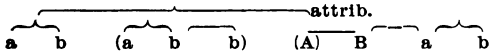
Of the Ciris, three portions may be taken as fairly representative: lines 1-53 of the elaborate introduction, lines 171-190, which are of a narrative character, and lines 220-257, which are partly narrative but chiefly the words of the aged nurse addressed to the heroine. The organization of the thought in these passages is represented by the following diagrams. For purposes of comparison, graphic representations of the Seventh Eclogue and of portions of the Fourth and Tenth Eclogues are also introduced at this point. One is impressed at once by the wide divergence between the sentence structure of the Ciris and that of the authenticated works of Virgil. Virgil's sentences are almost always short; many of those in the Ciris are inordinately long. The first two sentences of the poem occupy 26 lines. Lines 181-186 comprise but one sentence, and lines 241-258 but two sentences. Virgil almost never employs a form of sentence which causes prolonged suspense; his ascending and intermediate sentences are very brief: remarkably long suspense is a very conspicuous feature of the Ciris, both in ascending and intermediate constructions. Examples are lines 1-11, 42-53, 181-186, 220-223, and 241-249. Virgil's structure is almost invariably very simple and regular; that of the Ciris is usually complex, and exceedingly involved and irregular, rendering the poem unusually difficult to read. Long sentences involving both ascending and descending structure are frequent in the Ciris and very rare in Virgil; the Ciris often has ascending, descending and intermediate structure within the limits of a single sentence. Virgil uses parentheses very sparingly, and exceedingly brief ones; long and involved parentheses are very conspicuous in the Ciris. Finally, the large use of associative

linking is one of the most deep-seated characteristics of Virgil's genuine works, while its absence is a distinctive feature of the Ciris. If Virgil wrote the Ciris, he must have disguised his style so that it was totally unrecognizable, or else his style was so altered after its composition as absolutely to efface its distinctive characteristics. Either alternative is incredible. The evidence of the sentence structure, therefore, is wholly against the Virgilian authorship of the Ciris.

CIRIS



181 

187 

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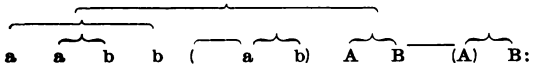
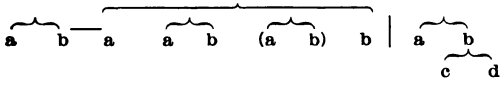
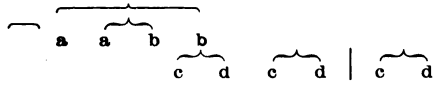
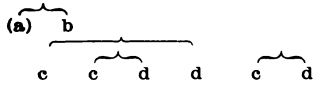
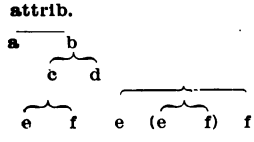
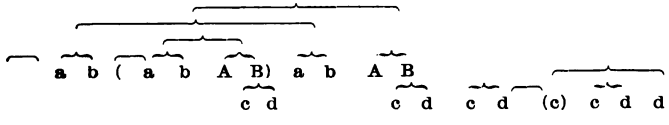
220 

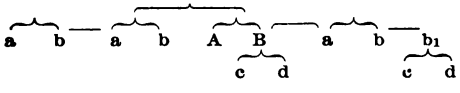
224 

229 

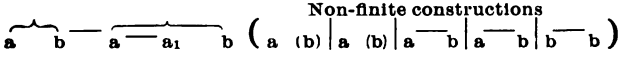
234 

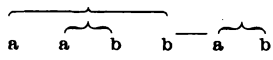
237 

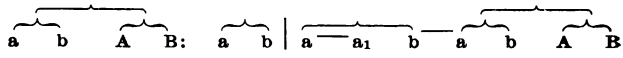
241 

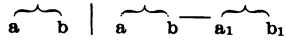
250 

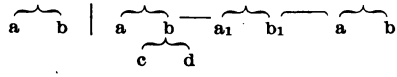
ECLOGUE VII

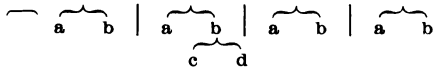
1 

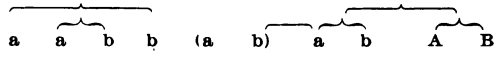
6 

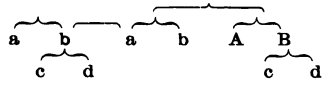
8 

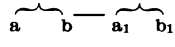
11 

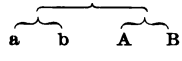
14 

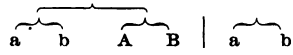
18 

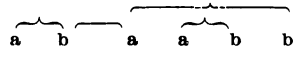
21 

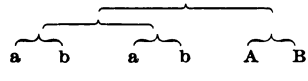
25 

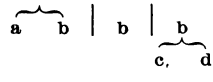
29 

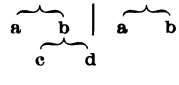
31 

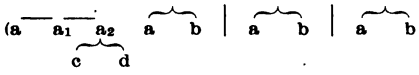
33 

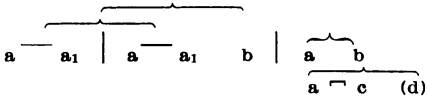
35 

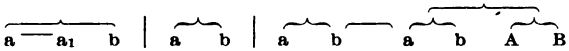
37 

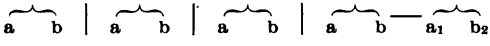
41 

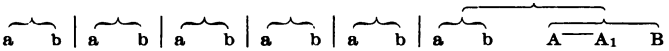
44 

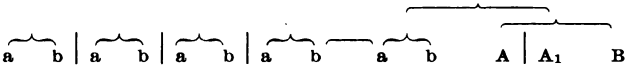
45 

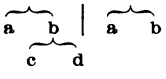
49 

53 

57 

61 

65 

69 

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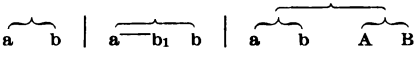
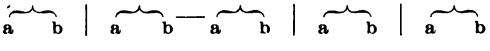
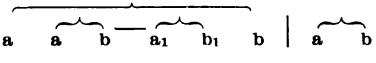
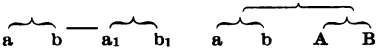
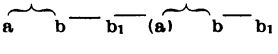
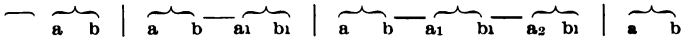
1 

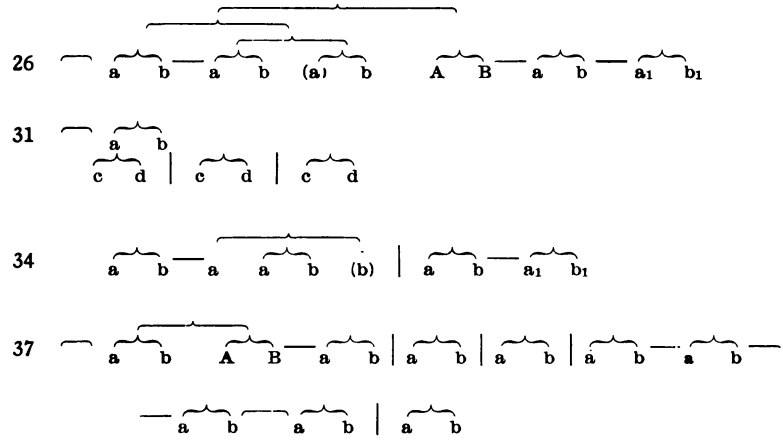
4 

8 

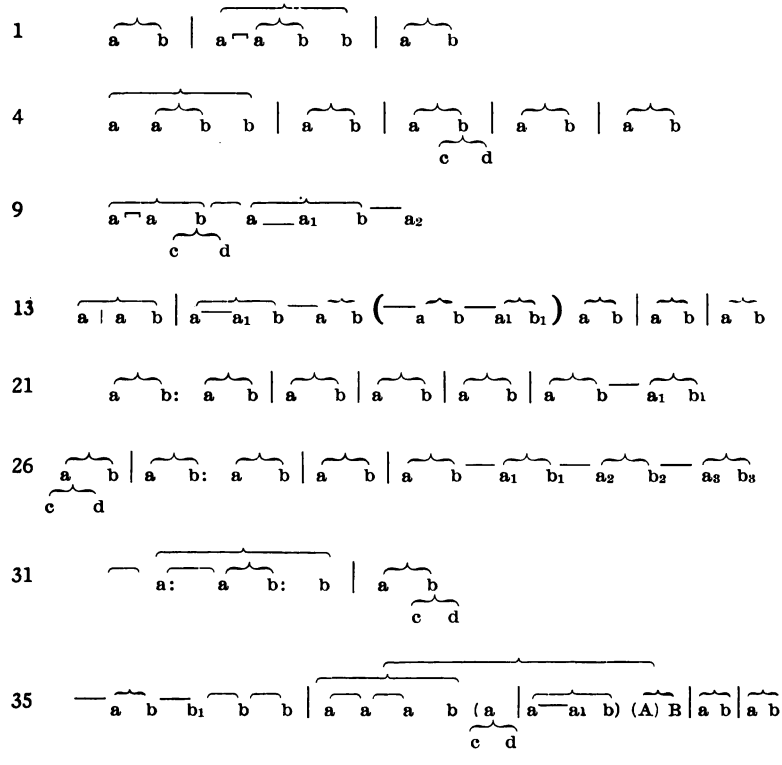
11 

15 

18 



ECLOGUE X



2. THE CULEX.

The Culex manifests quite different characteristics. The sentences are mostly of moderate length, and the longer ones are formed for the most part by associative linking rather than by apperceptive analysis. Instances of long suspense do not occur, and ascending and intermediate sentences are rather short, as in the Georgics and the Aeneid, and conform to the same types. There is less ascending and intermediate structure than in the Ciris, and relatively more of the descending structure. There is somewhat more complexity than in the Aeneid, the descending structure being occasionally carried to the second degree of analysis. In general, the sentence structure is more irregular and more involved than in the authenticated Virgilian works. Parentheses are infrequent, and usually short. There is much associative linking, and some binary structure. The sentence structure of the Culex shows no marked characteristics that are not found in the Virgilian works. On the other hand, the most distinctive traits of Virgil's sentence structure are found in the Culex, but in less degree. The testimony of the sentence structure then, is not conclusive, but indicates a tolerably strong probability that we have here, in basis at least, a genuine Virgilian work, of very early date.

3. THE MORETUM.

In the Moretum we have a poem which differs materially both from the Ciris and from the Culex. Its sentence structure, however, is much farther removed from the Ciris than from the Culex. The sentences in the Moretum are usually short, and the longer ones consist of associative linkings, and not, as a rule, of apperceptive analyses. There is very little complexity; this is usually only of the first degree, though the descending structure is two or three times carried to the second degree. There is but little ascending construction,—a fact which may be due in part to the extremely simple nature of the subect matter,—and there is a corresponding preponderance of the descending structure. The absence of the intermediate structure is noticeable, which may be due again to the forward movement of the simple description of which the poem is made up. There is no long suspense. There is a remarkably smooth forward flow to the style, much associative linking, considerable binary structure, and occasional triple, quadruple, and quintu-